BING

Edited by REG BRISTO

March
1987

THE
INTERNATIONAL
CROSBY CIRCLE

NO 83

We are late! At least, many seem to think we are. Actually, no precise date has ever been laid down for publication of BING - only the month, and that it comes quarterly. Regularity, if not strict punctuality, is certainly aimed at; but all kinds of things can intervene - domestic, freeze-ups (!) non-arrival of processed material, etc. etc.

The indulgence of members is, therefore, requested. Allow at least the MONTH of due publication, i.e. in this case, MARCH, to elapse before writing about the non-arrival of the magazine. For the truth is, alas, that answering enquiries as to its non-arrival can actually delay it another couple of days, and involve both the writers and ourselves in wasteful postage. It is highly gratifying that it is awaited so keenly !

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We were delighted to learn from DON SMALL, that the West Midlands group of the ICC (functions now temporarily suspended) donated the good sum of £212.07p to the BBCs CHILDREN IN NEED fund. This was the balance of the charity fund they had steadily built up over the years.

Other members of this small but enthusiastic Midlands group are TOM EVANS, JOHN JOYCE (Willenhall, Staffs), BERT MORTON, SID TAPPER and FRANK JOYCE.

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Many members were delighted to find that the special Christmas edition of the RADIO TIMES carried a written (as opposed to televised) story about the EASTENDERS in which Bing was affectionately referred to - as part of the scene of course.

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CHEQUES ARE ACCEPTABLE IF THE BANK HAS A LONDON OR UK OFFICE.

A "X" in the box opposite indicates your subscription is due with this issue, or shortly thereafter. Prompt remittance is helpful — see cautionary note in this issue!

TAPE/DISC CONSULTANT: Lionel Pairpoint, 86 Ellesmere Aven, Mill Hill, London, N.W.7

FILM CONSULTANTS: Fred Reynolds, 69 Heathmere Avenue, Yardley, Birmingham B25 8RQ
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PRINCIPAL CONTENTS

	Page		Page
Editorial	4	The Imperishable Voice	19
When Bing died	5	Track Events	23
In Memoriam	8	Do you hear what I hear? by Fred Reynolds	30
Leslie Gaylor	9	Enigma of Crosby-Cole Porter	34
Commemorative stamp letter	13	Another CD! and another	35
Pioneering Bing	14	Trading Post	38
Bing on the Box	16	Letters	41
Stateside items	17	KMH songs	47

Time was when - for a dwindling band at least! - you carefully dusted a 78, wound up the gramophone, put in a new needle and played a precious Bing record. You jumped up roughly three minutes later to turn it over and repeat the operation and worried at what the harsh steel needle was doing to your precious record. It was three or four years that we managed to dispense with the winding-up! Came the radiogram! Now, you can spend half your listening time pondering on which method to use to hear Bing - reel-to-reel tape? Still a 78rpm? Cassette? Orthodox LP? Compact disc? If you have time to sit down and view, then a video.....the age of technology. And is the day really approaching when Bing's total output will be on a digital cassette - so that at the press of a button you can play I'VE GOT THE GIRL; another press and you have the 1977 ONCE IN A WHILE? We're beginning to believe it !

In a vastly changing, often hostile world, the incredible fact is that the basic sound, the imperishable voice of Bing Crosby, remains the same - better quality, of course, hiss-less (what a word!) - one of the few things (if indeed there ARE others) that delights one as much today in 1987 as it did more than half-a-century ago. An enduring phenomenon.....

EDITORIAL

"With the decease of Bing it would be idle to deny that our mainspring has gone....but the keenest intention of us, and our members, is to carry on savouring, remembering, and indeed researching the career of the greatest entertainer the world has known."

Incredibly, almost ten years have passed since this conviction appeared in the issue of BING following his death in Spain. And that conviction, surely, has been amply justified. The Circle is bigger and certainly as enthusiastic as it has ever been. Not that much perception was required to reach that conclusion.

Even in the mid-1930's - as early as that - one heard the expression "old Bing", or more often "good old Bing". The old didn't, of course, have anything to do with age - just an expression of admiration and affection. Not the least of the attributes of this phenomenon called Bing Crosby was that his appeal was to no particular strata or age-group. Not just to teen-agers, bobby-soxers (as they were later dubbed) but everyone, using the old adage, from nine to ninety! Even the jazz buffs (and none are as exclusive as that coterie!) That innovative style, persuading us we could all sing like that even when we knew full well we couldn't - another facet of that astonishing appeal.

A catastrophic Second World War which might easily have blighted his career only projected Bing as a major asset with morale-boosting, creating billions of memories, and millions of dollars by bond-selling.

Truly we might say, even the most venerable of us, that Bing has been with us all our lives. And happily, he still is...

Its been a gruelling, bitter winter...and as we write, it is far from over. Innocent people being grabbed as hostages, blown up by terrorists, haunting pictures on TV of starving, orphaned, children by natural famine and man's continuing inhumanity....then came that ghastly disaster when happy, homecoming people were plunged from a warm, cheerful, ship into the icy, black, swirling waters of the North Sea....its not our function to retail contemporary events but we do, like most of our members, feel rather overwhelmed.

(Original Material (C) I.C.C. 1987)

CAN IT BE TEN YEARS ON ?

When Bing Died, We All Died A Little Inside...

Statements like this abounded in the middle of October, 1977 when the stunning news was flashed from Spain that Bing had died of a massive heart attack on a golf-course there after enjoying "a good round".

They came from Presidents, Prime Ministers, Bishops and in a flood from his fellow artists. The Bishop of Westminster in a special service on the first Sunday after the news said "....a very special voice has been silenced..." We know what His Eminence meant yet, thanks to the age in which Bing delighted us with his talents, the voice will never be silenced.

Amid all the tributes publicised, however, we like the one that came so spontaneouslyfrom one of our own members now, alas, himself deceased. We were reminded of all this because members have shewn themselves to be acutely aware that we are approaching the tenth anniversary of Bing's passing.

The tribute we liked read as follows:

"....words fail me. I feel I have lost my Dad all over again."

We saw this again because, aware of this coming 14th October, we took the time to look at our issue soon after the tragedy. (No. 48, Nov. 1977) and it occurs to us we might one day reissue that edition in a more permanent form.

Everyone remembers the chill that went through them when Bing's familiar features opened the 9 o'clock news on that Friday evening.... it will be especially vivid to those of us who went to Leeds, for the annual dinner of 1977 was actually scheduled (and took place) on 16th October.

Within an hour of the news BBC Wales were on the phone to us: Could we come to the studio to comment on Bing's death next morning? We explained it would be difficult, we were leaving early for Leeds where our big event was due.... We finished up by giving the necessary comments on the telephone next morning for the 7am news. It was recorded and re-broadcast with each bulletin throughout the day.

And that journey to Leeds...BING CROSBY DIES, BING DIES ON GOLF COURSE, BING DIES.... everywhere the placards glared out the news; sitting in the train we stared at flaring newspaper headlines - "Bing Crosby died after a round of golf....."

Stunning the news was for hadn't Bing only two days earlier left Britain after his tremendous performances, delighted at his always-warm welcome from Britain...talking of returning and buying a house with golf-course attached in Kent - and in the process given thousands of admirers the chance to shake hands and say: "Thanks, Bing!"

Thanks indeed, Bing, for a lifetime of pure enjoyment, refreshing, unsullied, humorous, rhythmic, romantic (without being obnoxiously sexist!) philosophic, comforting, reassuring. Unchanging Bing, all through so many decades, one after the other. Seeing successors, emulators, impersonators all come and in most cases go, his name a guarantee of peerless entertainment, his presence enriching any scene he played, from the Cocoanut Grove to the London Palladium, from Mack Sennett to HIGH SOCIETY, from the local concert-hall in Spokane to the Hollywood Palace.

But, we are now beset with the uncomfortable feeling we are preaching to the believers! Many things are on the go to make 1987 a special year; you read in the last issue of the Petition to the broadcasting/TV authorities reminding them of the significance of this year under the aegis of FRANK MURPHY and his NEW COLOUR PHOTO CLUB. Now we give way to that zealous stalwart, JOHN MARSHALL. John, as you know, already has some considerable successes under his belt (to coin a phrase) - the Rembrandt gatherings, his initiative in getting memorial notices to Bing in VARIETY and perhaps his most enduring effort, getting the ear of MCA and thus being responsible for the splendid album, IN DEMAND. Here's John

JOHN MARSHALL,
39 KINGS RD.,
TEDDINGTON,
MIDD'X,
TW11 0QD

I have IAIN McLAY'S (MCA) permission to compile the three x 16 track albums Anniversary set in the following manner: Anyone wishing to take part in the selection of these tracks should submit, clearly printed, the ten tracks they would most like to see included on this set, in order of choice. A chart will be kept of all incoming titles so that, finally, the 48 most popular songs culled from you will form the completed selection. THIS WILL TAKE TIME TO COMPLETE, OBVIOUSLY, AND IT IS IMPERATIVE THAT THE FINAL LISTING SHOULD BE IN THE HANDS OF MCA BY APRIL 30 so as to prepare the issue in good time for its release in October, Credit will be given on the set thus: "THE TRACKS ON THIS SERIES OF ALBUMS HAVE BEEN SELECTED BY THE WORLDWIDE CROSBYANA - MOVEMENT" Members should note that their tracks must be kept to the catalogue maintained by MCA (ex-Decca, Brunswick). No correspondence on the subject should be directed to MCA and the closing date, AT THE ADDRESS ABOVE RIGHT must be April 10.

Now, to another project: Having retained the 1986 VARIETY memorial Fund (now standing at £415) the objective of the first-ever FULL PAGE MEMORIAL, for October 14th next, means the biggest effort of all. IF EVER THERE WAS A YEAR WHEN THIS INSERT HAS A MEANING, THIS IS IT, AND I ALREADY HAVE A FIRM PROMISE OF ASSISTANCE FROM BOTH MCA RECORDS AND CIC VIDEO, both of whom are also otherwise commemorating Bing with special issues, due in October. IN ORDER TO PERSONALISE this event, VARIETY has verified that the wording and lay-out on this full page are entirely in my hands to do with whatever I will - and this is what I propose:

I AM INVITING YOU TO APPEAR ON THE PAGE WITH YOUR FULL NAME IN GOOD CLEAR PRINT. Previously, a personal mention was a means of raising a much needed £25 but in making this full-page happen, EVERYONE DESERVES THAT HONOUR. IT WILL COST YOU EXACTLY £5 - AND THIS ALLOWS YOU TO BE THERE, WORLDWIDE IN STRICT ALPHABETICAL ORDER. A MEMENTO TO BE PROUD OF FOR THE PAGE WILL BE A UNIQUE TESTIMONIAL TO THE BEGINNING OF BING'S ANNIVERSARY YEAR. PLEASE ADVISE ME AS SOON AS POSSIBLE FOR THIS TOO NEEDS LENGTHY SETTING UP SO AS TO LOOK THE WAY IT MUST. FINAL DATE AUGUST 1ST BUT MUCH EARLIER

WOULD CLEARLY BE OF ENORMOUS HELP.

Thirdly, and finally, despite its possible conflict with other meetings around this time, LONDON VISITORS TO THE REMBRANDT please note that this year's celebration will take place on OCTOBER 17TH, full details in June. This date will coincide with the arrival of the brand-new VARIETY, carrying that full page, plus the unveiling of the triple album. WE HAVE, THEREFORE, A CHANCE TO BEGIN THE ANNIVERSARY YEAR IN SOME STYLE. YOUR INDULGENCE, INDEED YOUR CO-OPERATION IS EARNESTLY REQUESTED - AND I PROMISE THE NEW RELEASE WILL BE AVAILABLE ON THE DAY.

Editor: Thus the tremendous efforts of JOHN MARSHALL; please read the foregoing thoroughly. It offers splendid opportunities to both select album tracks and place on record your tribute to Bing in VARIETY. Early, and prolific, response should be the order of the day.

MENTION OF SOCIAL GATHERINGS reminds us we have an important omission to rectify! One of the most enjoyable presentations at last autumn's LEEDS event was the video of Bing songs so thoroughly enjoyed. Yet in our report, we seemed to pass over this great effort. The report, Phil Morgan, and yours truly, the Editor, are still puzzled as to who turned over two pages instead of one, cutting out inadvertently full credit for this fine effort.

> THE VIDEO WAS, IN FACT, PREPARED BY OUR GOOD FRIEND, JIM REILLY OF HEREFORD. AS WE KNOW IT TOOK HIM MANY HOURS OF PAINSTAKING WORK IT WAS MOST UNFORTUNATE, IF NOT CHURLISH, FOR US NOT TO SAY SO. OUR APOLOGIES, JIM.

TO THINK THAT JACK KAPP USED TO ADMONISH BING & THE ANDREWS SISTERS:

"DON'T FORGET THE MELODY !"

What would he make of today's gibberish ?

The headline on the previous page which, alas, we cannot now identify (except it was from an American paper) is an adaptation of Ernest Hemingway's much-quoted EVERY MAN'S DEATH DIMINISHES ME... Well, it is a reminder of the fragility of mortality.

The house wherein Bing was born on May 2nd, 1903 in Tacoma, Washington, and on which the BING CROSBY HISTORICAL SOCIETY Has first option to purchase when it next falls vacant.

Bing's name has been restored to the agenda of the commemorative stamp authority in America we learned from the Committee set up to press Bing's right: we were invited to weigh in as you can see ....right

IN MEMORIAM: It has been a grievous winter of 1986-7, the more so as we have the melancholy news of the demise of three of our veteran members.

LAURIE (LARRY) SUDDICK, 8 Hoadley House, Union St., London, SE1 OBL

A good friend, Mr. S.C.Taylor, writes: I write to inform you of the sad passing of a keen member of the ICC, Larry Suddick on the night of 3/4 January in Guy's Hospital. For many years a diabetic he had latterly developed leukaemia and despite complete changes of blood, bone-marrow transplants and extensive chemo-therapy he finally lost his hard-fought battle. Although a comparatively recent member of the Circle there was no one, I feel sure, more devoted to the perpetuation of the Great Man's memory.

Larry had been with us for more than 8 years; his frequent, cheerful, enthusiastic letters, never made mention of what was, we now sadly learn, a desperate fight against ill-health. Our condolences to his widow.

ARTHUR BRUETON, 175 Staines Rd., Laleham, Staines, Middlx:

Mrs. Brueton told us: I am sorry to tell you of the death of my husband, Arthur, on 25th January. I know that he was an ardent fan and member of the Crosby Circle. It always gave him a lot of pleasure and he always said he wanted to die as Bing died - suddenly of a heart attack - and he was granted that wish. Arthur was 73 and appeared to be in excellent health so it has been a great shock.

Indeed; Arthur had been on our list for many, many, years and having heard from him immediately prior to 25th January Mrs. Brueton's news was a stunning blow. Again, our sincere if belated condolences.

MR. A. S. GRAY, 12 Ashurst Drive, Ilford, Essex, IG2 6SQ:

Mr. Gray had been with us for about a year - but only because, he told us, he had not known of our existence. Another life-long admirer of the peerless Bing, his widow, Sue, told us of the pleasure he had got from the Circle.

Both Mrs. Brueton and Mrs. Gray would appreciate help in disposing of some of their husband's record collections. Mrs. Gray has some very early Columbia and Brunswick 78s to dispose of as she cannot now play them. We have members in the vicinity of both addresses (see above) and clearly a lot of packing/posting would be obviated if they could visit the bereaved ladies and assist them, and perhaps themselves.

NOTE: At the bottom of the previous page we inadvertently misled you; our response to the commemorative stamp project can, however, be seen elsewhere in this issue.

IT'S LESLIE

* ** ********************

- WHO CAN BE SEEN WITH FRIEND !.....

Bing with one of his greatest fans — Leslie Gaylor from the Isle of Wight.

Here we are, well into the year of 1987 and it is my earnest hope that things are going well for all members. First and foremost, too, I must take this first opportunity to thank everyone who was kind enough to send me greetings at Christmas, most of whom seem to appreciate my Bing boosting activities. Most rewarding to me, but I am mindful of many others who happily do the same thing in admiration for and memory of the peerless Bing.

One of the cards I received came from NANCY BRIGGS, a long-time contact of mine in the Crosby office - when it existed, of course. And Nancy requested me to pass on to all ICC members her very best wishes for 1987. Similar greetings came from MOZELLE SEGER who handled much of Bing's financial commitments when she was at the office with Nancy.

NANCY BRIGGS, of course, was secretary to Basil F. Grillo, President of Bing Crosby Enterprises and the man in whom Bing confided so much trust and reliance in keeping his business interests in good condition. Though retired, Basil is still a principal adviser to those running, or handling, Crosby affairs.

Always, it seems, when I get down to doing my piece for BING I start by wondering if there IS anything I have to say! Such was the case for the Christmas BING - yet I ended up by not mentioning something that had been of great interest to me, and no doubt, all Bing admirers who heard it. I refer to Gloria Hunniford's BBC Radio 2 programme last October when one of her guests was none other than ANNE SHELTON. Anne told of her visit to the last London Palladium concert of Bing's - and incidentally, I happened to be on hand when she arrive there. Anne went on to say that she got to see Bing in his dressing-room where, after warmly embracing each other and reminiscing over the old times, principally the exciting 1944 encounter, she felt that Bing was almost overcome and, indeed, on the verge of tears.

Then she gave the really interesting news that Bing had invited her to make an album with him on his next visit to Britain! Mutual agreement was warmly reached, there and then, such was the atmosphere. Bing was destined never to return - but what an album could have eventuated, remembering the extraordinary rapport between Bing and Anne ! Its always been my opinion that Anne's style is a female counterpart of Bing's as regards phrasing and expression. One can, it seems, continually learn things about Bing.

From Bristol I received a letter written by a BBC Radio-2 listener. He wrote to say that two or three years ago be was going through the items in a jumble sale and picked up

a 12-inch one-sided 78rpm Decca disc. On the label is written: "Sincerely yours, Bing Crosby, Queen Mary, 1944". The writer says that the recording is, presumably, one cut on the Queen Mary and is of a song praising the British war-effort. This would have been when Bing was coming to Europe for his momentous visit to London and the battlefields of Europe. If anything more turns up on this curio I will be interested and certainly pass it on.

Some correspondence of late I have received asks a question that has often been asked - and answered - before: Why was it that Bing cut down on recording later in his career. This coincides with a write-up I came across recently in which Bob Hope stated that 'for collector's of Bing's records times were lean' - and he was referring to the late 1950s and 1960s. I further recalled a letter I received from Bing dated July 14, 1972.

Bing wrote that he was pleased that his then recent BING 'N BASIE album was getting some radio play in the UK. He went on to answer a query of mine saying that at present he didn't have any plans for a further album.

> "There are some things that have been submitted to me," wrote Bing, "but they don't really sound as if they could be successful so I'm sort of standing by."

So, the main reason that there was a shortage of records was Bing's own decision at that time. As you can see, numerous requests were being made to him but if he felt there was even a chance of financial loss to the originators he turned down the proposals. And one must understand that Bing was well aware of the changing situation in the popular music market - as you can read elsewhere later on in this issue). After all, Bing had been recording regularly for about 30 years by then! And his long contract with Decca had expired and often one got the impression that Bing was, at times, half-minded to retire from the scene and concentrate on shootin' and fishing'!

Later on, of course, when Bing was encouraged to record again he failed to get any interest in USA quarters - the companies were beginning to devote themselves entirely to the "charts" and a certain Elvis Presley!

But Bing did himself initiate some recording, resulting in A SOUTHERN MEMOIR, and the BINGO VIEJO albums independently. Still, there was a severe cutback in Bing's recording career for the reasons given - and to an extent - understandable but it was mainly due to Bing's own feelings.

Came 1977, however, and a change of plans when Bing went to the Polydor offices to hear the playback of the SEASONS album in order to give his sanction for release in Britain. He wouldn't sign an exclusive contract with Polydor but agreed to do five more albums for them; also he wanted to do an album a year for British Decca since he felt he owed them some allegiance for the years of inferest they had always had for him. But, you all know what happened.....

I heard a programme of records presented by the well-known trio the Beverley Sisters whom, you will remember, had a big success with the number SISTERS some years ago. This was the song featured by Bing and Danny Kaye in the film WHITE CHRISTMAS. Seems the Sisters had got round to see Bing after one of the Palladium shows and whilst talking to him Bing had commented that the "best singer you have in Britain today is Des O'Connor."

The sisters quoted this in support of O'Connor who, they explained, had taken a lot of 'stick' from something that had started out as a joke and used by all and sundry that he couldn't sing. They went on to play a Des O'Connor record suggesting "Let's cut out the jokes, folks!" Clearly the boost from Bing had inspired them to bring up the subject of Des's singing!

Some members, if not all, may think I am something of an "odd ball". The reason for saying this might be more concrete when I reveal I recently came across a couple of albums gifted to me in 1972 by the famed songwriter, Johnny Mercer. Here we are in 1987 - and I still haven't broken the seal on the sleeves. Perhaps because they came from the great man himself I

These albums are of Johnny Mercer's own recordings, by the way. Odd ball indeed!

Most members will have noted with pleasure the name of BRIAN RUST writing the sleeve notes on the recent 'Living Era' record HERE LIES LOVE. From my earliest days I recall the name of Brian Rust. He is a very noted record expert, at one time being employed in the BBC's vast record library. I've read of him so many times about his incredible memory and his vast knowledge of dance music, jazz, and associated subjects. In fact, his name is a byword in the circles interested in these things. Brian has written many books on the subject and compiled vast discographies. His knowledge is such that he is able to detail the instruments and the players themselves on literally thousands of records.

So I was very pleased to have had a letter from Brian just after Christmas in which he conveyed what a pleasure it was for him to be invited to write the sleeve notes for HERE LIES LOVE. It was also apparent of just how highly he rates Bing - especially the Crosby voice, I feel, of the 1933-34 era

Now that Bing recordings are in the compact disc and digital realms it behoves us, I feel, to take a real interest in the technological progress liable to leave us breathless - or ignorant! Did members see the BBC TV programme TOMORROW'S WORLD early in January? (For overseas members this is a programme which reveals the latest developments in the world of technology - compelling viewing for me every week, I must confess.

This particular show had the very latest cassette recorder flown in from Japan which uses a cassette about half the size of the current ones and runs for 2 hours - with the same performance as the Compact Disc!

There was also a record and playback head made in Japan, and although only one-eighth of an inch wide it is possible, we were told, to record on 22 separate tracks. This has been shelved for the time being because of the high cost of manufacture.

The digital cassette recorder, however, shewn on the programme is on sale in Japan this year. The Western world, we were told, is putting pressure on the Japanese not to introduce the new recorder in its countries simply because countless cassette recorders of the current types in warehouses or on dealers' shelves, etc. would be left unsold.

> SOME INFORMATION FROM MY HI-FI DEALER, A MAN WHO REGULARLY MEETS MANY REPRESENTATIVES OF THE AUDIO TRADE, REVEALS THAT THE RECORD COMPANIES ARE NOT AT ALL HAPPY WITH THE AFORE-MENTIONED DIGITAL CASSETTE RECORDER WHICH THEY REGARD AS A THREAT EVEN TO THE COMPACT DISC! AND THEY ARE SHOWING MUCH CONCERN REGARDING THE ENORMOUS AMOUNTS OF MONEY THAT HAVE GONE ON WORLDWIDE INVESTING IN THE MANUFACTURE OF COMPACT DISCS.

Soon after getting this informed point of view I found a cartoon in a newspaper which showed a radio dealer behind his counter and saying to a customer: "This is the latest Japanese radio - speck of dust with an aerial!" Such an event is probably not far away.

You have probably gathered over the years that I am a keen radio listener; since my retirement I am able to indulge this interest to a greater extent, and I have been most impressed at the way tracks from the record series, THE RADIO YEARS, are being played over the air by presenters like Peter Clayton, Alan Dell, David Jacobs, and on local radio by people such as Gerry Didymus on Radio Solent. (Vols 3 & 4 of the series are, I am certain, dealt with in TRACK EVENTS in this issue).

In fact, I am going to drop a line to the people concerned in the USA telling them of this, and that the albums are being well received here. No doubt such issues - and future issues - are entirely governed by sales figures, but if they are in two minds a bit of mail encouraging them may well ensure further issues. The people to write to are:

Messrs. GENE NORMAN and PETE KLINE,
c/o GNP CRESCENDO RECORD CO. INC.,
8400 SUNSET BOULEVARD, LOS ANGELES, 90069
USA

I invite members to join me in this.

And while on the "plugging" subject I might remind members that RAY PURSLOW, THE RECORD CENTRE, Loveday Street, Birmingham, has a new stock of the BLACK LION label Bing albums of radio songs, In fact, the Record Centre is exceptionally good for Bing albums generally and well worth patronage. Those in the West Midlands, of course, are able to visit - but those willing to take the trouble to write will certainly be afforded full attention. If you are looking for US imports of the more obscure records you should certainly try Mr. Purslow at the Record Centre.

And now, to conclude, its quite evident that many people are doing a lot to make sure that 1987, this tenth year since Bing's passing, is well marked. I am full of admiration for their efforts.

Across the page is our submission in support of the Bing Crosby Commemorative stamp promotion →

The many friends of RENEE CHESTER will be delighted to learn that she has now improved to the extent of writing to us. Those friends were considerably surprised at the news that Renee and her husband were leaving England to live in a villa in Tenerife. They were shocked at the news that shortly after settling there Renee suffered a severe heart-attack and was, in fact, in intensive care for a considerable time. She has been fitted up with a heart pace-maker and while improving ruefully writes she is unlikely to be the bouncy Renee so many came to know. Be that as it may Renee knows she was fortunate to survive and is certainly grateful for the support - and prayers - of her Crosby friends.

We get the impression that, like most emigres, Renee gets her bouts of homesickness. Indeed, we also feel it might not take too much for the Chesters to write off their venture and come home! Renee insists she will be back so as to attend the Leeds event in the autumn.

Her current address is:

36/1 Chayofita,
Costa del Silencio,
TENERIFE,
Spain.

Renee sends her greetings and thanks to all those who have rallied around.

DEATH OF DANNY KAYE

The passing of Danny Kaye, another of the Hollywood 'greats' received suitable treatment via the media and much was rightly made of Danny's considerable humanitarian activities in connection with UNICEF and the children of the world, particularly that known as The Third World.

Danny had a quite remarkable success here at the London Palladium

His place in Crosbyana is secure on account of his appearance with Bing in the celebrated film, WHITE CHRISTMAS, reputed to be Bing's biggest money-spinning film though some may feel HIGH SOCIETY may run it close. Oddly, Danny Kaye was third choice for the role opposite Bing, both Fred Astaire and Donald O'Connor being first approached.

Nevertheless, he proved an admirable co-star for Bing who demonstrated that he could adapt so easily, whether it be Bob, Fred, Don - or Danny!

And of course, with HANS ANDERSEN and THE LIVES OF WALTER MITTY among others Danny Kaye enjoyed considerable filmic success.

Another member 'in the wars' is ARNOLD POPE, of 69 Pool Bank St., Middleton, Manchester. Arnold, we learn, broke an ankle slipping on wet grass while umpiring a cricket match! How simply these things can happen. A pinning operation has proved most unfortunate owing to 'rejection' problems. We know what that means.

Arnold has often supplied the highly interesting taped musical quizzes at Leeds. Better news is hoped for really soon.

THE INTERNATIONAL CROSBY CIRCLE

'BING'
The ICC's Official Quarterly Magazine

Secretary: REG BRISTO
7 GREENMEADOW CLOSE · CWMBRAN · GWENT · NP44 4PJ
UNITED KINGDOM.

M/Cassandra Jones,
Philatelic Programs Specialists,
Stamp Information Branch,
US Post Servide Marketing Dept.,
475 L'Enfant Plaza-SW
WASHINGTON DC20260-6300

Dear Madam,

BING CROSBY COMMEMORATIVE STAMP:

Our large membership is closely following the efforts of the committee, allied to THE BING CROSBY HISTORICAL SOCIETY, towards the issue of a stamp commemorating the incalculable goodwill that Bing Crosby generated throughout the world - throughout the world, by his wonderful career, voice, and general personality. It is the view of our members that Bing was the greatest ambassador for America and did far more to promote interest in and goodwill for the United States around the world than any embassy inhabitant.

It may be argued it is none of our business but in view of what is said above, surely Bing was the greatest WORLD citizen. And we warmly endorse the efforts of the Crosby admirers committee in their endeavours to obtain a commemorative stamp.

I might add, in conclusion, that we here in Britain (and Europe generally for that matter) stand aghast at the seeming indifference that has been afforded the quite matchless career of Mr. Crosby and his influence on world entertainment for 50 years in his native America. A stamp would at least be a gesture towards recognition of that influence, particularly in view of the fact that by October 14 of this year, Bing will have been deceased for precisely 10 years.

An effort has, and is, being made for the same objective here but, understandably, the situation is rather different in that Bing was American and not British, tho' many here ruefully, and perhaps humorously, wish it were otherwise!

Yours faithfully,

R. BRISTO.
HON. SECY.

31st Jan 1987

PIONEERING BING

Mr. Crosby was clearly a pioneer in so many ways, altogether apart from his own individual approach to popular singing. He pioneered, for example, a nationwide golf tournament; similarly with horse-racing and breeding, witness Del Mar. And mostly this was connected with charities - massive funds being accumulated and donated to Catholic affairs, then there was his highly meritorious idea of giving loans to take students through college, to be paid for if and when they could afford to. All this before he became - as you will see him described in a page or two further on - as a "crooner turned tycoon".

And as we've also said, Bing was liable to turn in all kinds of unexpected places. The following extracts come from an article in ELECTRONIC TIMES of 19th February last - and our acknowledgements to that publication and our member who let us see it - Tony Peverett, of Banstead, Surrey.

FORMER PRODIGY IN NEEDS OF CARING PARENT.

Ampex, make of the first audio tape recorder in the US is for sale. David Sylvester investigates.

After hearing rumours for months, Joseph Roizen was still surprised and distressed to hear that his old employer, Ampex of Redwood City, was being sold by its corporate parent, Allied-Signal....the reason for the sale was not that Ampex was in trouble or losing money, but because Allied-Signal needed cash.

Alexander M. Poniatoff, a Russian immigrant, founded the company in 1944, combining his initials and the first two letters of 'excellence' to create the name.

Poniatoff gathered around him some of the most brilliant electronic engineers of his day, including Ray Dolby, founder of Dolby Laboratories of San Francisco, and inventor of the noise reduction system.

In 1946, Ampex, using money supplied by singer Bing Crosby, built the first audio tape recorder in the US. Today, in Ampex's museum devoted to the history of audio and video tape recording, there are dozens of machines, showing the evolution of tape recordings since the mid 1940s.

AT THE FLIP OF A SWITCH, A WAIST-HIGH REEL TO REEL TAPE RECORDER PLAYS CROSBY HITS OF THE 1940s. THE SOUND IS REMARKABLY CLEAR AND STRONG AND HAS NONE OF THE SCRATCHINESS OF OLD 78RPM RECORDS.

The article is considerably abbreviated and abridged here, but we wanted to get to the last paragraph which we have put in capitals above. This will undoubtedly rivet the attention and interest of the dedicated collectors. Bing's prominent role in the development of recording tape has long been well known for he realised its potential in his career. We all know of his battles with sponsors to get taped radio shows accepted, freeing him for the other branches of his busy life. Now, both in radio and TV

there is almost total reliance on recording tape in both radio and television. So there can be no doubt of Bing's pioneering activities in its development, with both encouragement and more important to the firm of Ampex, finance.

> Since its formation in 1944 the company has undergone vast changes, becoming part of huge corporations and in the way of the financial world, being pushed around and around. But indelibly, Bing was a prime factor in its origins. No wonder Ampex still use the slogan:
>
> BING CROSBY WAS OUR FIRST CUSTOMER
>
> in their advertising.-

With hindsight, it can hardly be surprising that the company holds a lot of recorded Crosby material - but who thought of it! The knowledge provokes a whole series of speculation and thought:

Precisely WHAT material is held in this obviously fascinating goldmine of Bing recordings? Radio shows? Commercial records (as the article seems to imply) - when did Decca start using tape for its commercial discs?

Who owns the copyright? Can it be tapped? Released? The speculation is endless. Does the Crosby 'estate' know of this material? is another pertinent thought. Can anyone be found to investigate this newly-revealed repository of what must be Crosby treasure-trove?

Ampex, of course, is not a record company and therefore will have no thought of releasing this material - especially as Decca may be involved. However, copyright time must be running out and perhaps the best bet would be an enterprising independent record company making an approach to Ampex.

> It would be most interesting if a Stateside member could make tentative enquiries of Ampex - visit the museum in the process. We can well imagine the excellent quality of the material in this Ampex museum. What a great pity it will be if it is left as it is until some new broom (in the form of unknowing management) comes along and decides its of no further use?

To our melancholy IN MEMORIAM on page eight we have to add the sorrowful news that yet another of our veteran members has passed on, MR. BILL WELSH of 31 Chaucer Rd., Welling, Kent. Bill and your Editor had a lot in common for he lives in the area in which I spent the first 25 years of my life (and just a few years since). He had pleasure in writing about Bing - and bringing me up-to-date with the vast changes that have obviously taken place over the years. The old trams that, miraculously, used to rattle and waltz their way down to Woolwich - on four wheels, with the conductor having to remember to pull the pole down as it went under a bridge or two! Long gone....the Odeon and the Granada where, unknowingly, we both watched the same Crosby films..... Mrs. Welsh writes:

> My husband died...now I can say thank you very much for sending his usual magazines. He read these thro' and thro', keeping everyone of them. And so will I. He left me with lovely memories of Bing and I play his tapes and records all the time because I, too, have always been a Bing fan for there is no one like him. He has a very large collection of tapes and records, and his wish was that if anything happened to him or I, our only son would inherit them and pass them on to his grandson. They must never be sold; that is in his will

(Cont...

My husband was a real Bing fanatic; he was so proud to wear his badge on his jacket. He even has lots of cuttings from papers and a nice picture of Bing on the wall, so I shall be carrying on his wish, and take care of all his Bing belongings. In fact, he was a Bing fan from 1931 when he was 16 - 55 years. Thank you once again.

A grand tribute to one of the old brigade....a dwindling band indeed.

BING ON THE BOX

We're experiencing something of a close season in this respect for Bing's films on television have been conspicuous by their absence. Indeed, we have to go back to HOLIDAY INN on Channel 4 which did at least provide a happy prelude to Christmas 1986. The same channel also screened the multi-star musical, STAR-SPANGLED RHYTHM where we saw Bing doing the honours in the finale. We heard his voice a couple of times providing atmosphere for a couple of programmes.

Radio has been a different matter for here he continues to play a fair part in that medium's entertainment, with Alan Dell and the more 'respectable' disc-presenters playing their part.

And our own members, happily, continue to figure prominently on the radio. LES STREET of Cardiff, for example, was able to reply in detail to someone on Radio Wales who played I'LL SI-SI YA IN BAHIA - and felt it came from a Crosby film. Les's letter resulted in further Bing plays and a mention for the ICC and an invitation to any listeners who wanted to know ANYTHING about Bing to get in touch with him.

STAN WILLCOX, 21 The Littleway, Leicester, has joined the happy band of ICC members who have had the pleasure of appearing on local radio - in this case, of course, Radio Leicester. The station puts out a regular nostalgia programme called LISTENING IN every Sunday and because Stan had written to them once or twice they had his name on file as a Crosby expert. So I should think! Stan told us:-

> "Wearing the Crosby tie, which was commented upon during the programme, I was interviewed at home by one of the presenters, Stan Barrett. He was most interested in our Circle and I gave details of the magazine, the Leeds event as well as the affairs in London. There were the usual questions - if I could have one Crosby film what would it be? (RHYTHM ON THE RIVER); what was my favourite period in that long career? (Early mid-30's); my favourite Crosby song (ah well, I said SWANEE RIVER for one can't really answer that question as we all know!).
>
> Then I was asked about seeing Bing in person at the Palladium and that, of course, created a lot of interest and further questions. We then passed on to HIGH SOCIETY and Bing's splendid role (and singing) in that. This was of topical interest as the new musical of the show was having its world premiere at Leicester's Haymarket theatre - considered as one of the best outside London.
>
> I thoroughly enjoyed the experience and the man presenting it, Douglas Goodled, was very pleased with the result, saying he had created exactly the right atmosphere, particularly with use of the LIVE AT THE PALLADIUM album.

Congratulations - and well done, Stan.

STATESIDE ITEMS:

BING CROSBY HISTORICAL SOCIETY

This society, as most will know, was only founded in 1977 to perpetuate Bing's memory and with all kinds of highly laudable aims. These include the purchase of Bing's birthplace, scholarships (music) for students - and their current aims are for a commemorative stamp in honour of Bing in America (see our support earlier in this issue), and their aim to have Bing prominent in the Washington State Centennial celebrations in 1989.

We reported in our last issue, however, that the Society found itself in dire financial straits. It is much more satisfactory to report that a rallying-around has considerably altered that situation - evidence that there is, despite some indications, healthy respect and admiration for Bing in the country of his birth.

> FRANK MURPHY who, of course, conducts THE NEW BING CROSBY PHOTO-CLUB from 32 Ferndale Avenue, Wallsend, Tyne & Wear, NE28 7NE is now distributing the society's newsletter (they are prompt to point out it IS a newsletter, not so much a magazine) with a view to becoming pukka UK representative of the society. This would certainly be most helpful all round on both sides of the Atlantic. Frank will give you details on receipt of a SAE regarding annual subscription.

And the ICC will be in a position to make a sizeable donation once the purchase of Bing's birthplace appears to be a real, tangible, project. We are aware, incidentally, that many of our members have made independent donations for the purpose direct to the BCHS, whose address is :

THE BING CROSBY HISTORICAL SOCIETY
PO BOX 216
Tacoma, Washington, 98401
U. S. A.

KEN TWISS is, of course, the man behind the society whose enthusiasm, optimism and drive have steered the society through to what we now hope is a stable, viable, situation. It only needs to be added that nothing more has been reported concerning the outrageous approaches made to the Society from the law firm we described a couple of issues back. Ken signed no agreements or licenses.

Most of us have been reading about Bing for more than 50 years - his film producers, radio producers, record producers, accountants, Crosby Enterprises, his brothers, his family. In fact, we thought we knew most of what there is to know - especially his vocal partners and musical directors! But we've come across a name completely new to us - yet if you believe the following (and you must!) the man concerned has been associated with Bing for more than 50 years - in fact, nearly 60!

FROM THE "LOS ANGELES TIMES" of 21 Sept. last, and to whom our grateful acknowledgements: Quoting -

DEAN OF HOLLYWOOD PUBLICISTS, 79, KEEPS PLUGGING AWAY

MAURY FOLADARE tipped his golf cap, the blue one bearing the logo

of the Crosby tournament, N. C. Foladare, four months shy of his 80th birthday and a Hollywood publicist for 56 years, isn't one to let a chance to plug the tourney slip away. And after all, he's been on the Crosby payroll since Bing Crosby and the Rhythm Boys were wowing them at the Cocoanut Grove. It was 1930, Foladare recalled, when he met Crosby. Foladare is an encyclopaedia of Hollywood history, a man who not only remembers dates and details but for whom each name evokes another story.. "Can I tell you s story...?"

(There followed a series of stories about Louis Armstrong, Gary Cooper, Mario Lanza and others, then...)

It was through the Paramount connection that he met Crosby, who, with the Rhythm Boys was doubling nightly at the Cocoanut Grove and the theater. That was a year before Crosby went solo on CBS radio and the road to super-stardom. Through their long association, Crosby frequently led Foladare on a merry chase. "He was a very nice man, but he didn't like publicity," he said. "Often I'd set up an interview and then I'd find out Bing had gone away out the back way and left us there. He couldn't say no, but he would leave everyone in the lurch.

Foladare was searching his memory for funny stories about Crosby, with whom he travelled extensively, but concluded, "Bing was not a very funny guy."

In the last 10 years of Crosby's life he 'mellowed', agreeing to publicity for benefits where he was performing, Foladare said, But many of the singer's good deeds went unnoticed, he said, recalling how Crosby picked up the hospital and surgery bills for one of his gag writers who had fallen on bad times. (His association with the family continues for Crosby's widow, Kathryn, retains him as publicist for the annual golf tournament.

The Crosby association has spanned almost half a century, wuth Foladare handling television and personal appearances as well as 60 motion pictures.

"It enabled me to make a lot of money," Foldare said matter-of-factly....."

As we said, a new name. We must take it as authentic - though its difficult to believe Bing ever needed a publicist! As the man said, Bing didn't like publicity. Understandable, for everything he said or did attracted worldwide attention. No wonder he spent so much time trying to dodge it! Bing was always NEWS.

And mention of the golf tournament brings up that subject - the furore caused when Mrs. C. forbade the use of Bing's name in what had been his very own Pro-Am tournament ! Story is on the page behind the next....

ONE OF THOSE "OUT OF THE PAST" stories members enjoy appears The imperishable voice....

unique study of the Imperishable Voice

Bing!

(Summer 1965)

With fishing, horse racing, work, and a family there's plenty in life to keep a man busy

by IVOR DAVIS

BOULDER, COLORADO, FRIDAY.

HIS tanned face was lined, his chin covered by a two-day beard stubble, and his green eyes sparkled as he stood by his son and fished..

He looked like the typical man on holiday as he lolled by the quiet mountain lake and patiently coached the boy in the art of casting a line.

Only the trout splashing in the water disturbed the tranquil afternoon air as fisherman Bing Crosby, in creased white slacks, cream shirt, and heavy brown boots talked to me about fishing, horse-racing, and filming.

Bing is living on a ranch 9,000 feet up in the colourful Rocky Mountains while making "Stagecoach," a new version of the 1936 classic Western.

★ ★ ★

He plays the part of a good-natured doctor, who is fond of the booze and is stranded on the stagecoach with an assorted bunch of people trying to dodge the wild Indians.

On his day off Crosby took seven-year-old son Harry along to fish and enjoy the oil-painting beauty of the Rocky Mountain scenery.

And that's where we talked. A friendly Crosby chatting nonchalantly and amusingly with me listening.

His battered yellow straw hat rested on those familiar jug-ears and he looked around at the snow-peaked mountains.

"Why did I decide to do this picture?" asked the crooner turned tycoon.

"I guess I liked the part and it's been fun working up here. I saw the old film with Thomas Mitchell as the doctor and he did a great job."

The Old Groaner doesn't sing in "Stagecoach" but has a few lines of comedy.

He glanced at his son who was having trouble with his fishing rod, and advised: "You got to agitate it a little. They get excited and they might hit it."

★ ★ ★

He sat on the grass, folded his legs, and went on: "Y'know I just got back from England. I went on a business pleasure trip.

"I had lotsa fun. And I'm going back in September. I've got a horse, Meadow Court, running. A great horse. I get a big kick out of racing in England. It's tremendous—the colour, the atmosphere and everything."

Crosby looked up as a flash of lightning streaked across the mountain tops in the distance.

"Harry," he called. "Put your rod down, you're a target for lightning."

The boy obeyed and moved close to his father. Crosby buttoned up his white lightweight jacket as the first few drops of rain fell.

He gathered the rods and moved under a clump of fir and aspen trees. "Fishing, horse-racing, and work give me plenty to do.

"But I guess I get my biggest kick in life from my wife and three kids. That's pretty normal, isn't it?"

"LOS ANGELES TIMES" (to whom our grateful acknowledgment) Thurs. Jan. 28, 1987.

Pebble Beach National Pro-Am

CALL IT WHAT YOU WANT, BUT ITS STILL THE CROSBY

By Randy Harvey, Times staff-writer:

Everyone at this tournament talks about the weather, but nobody wants to do anything about it because there wouldn't be as many stories to tell... Its called Crosby weather. No one has yet begun calling it the AT & T weather. There was the time in 1962 when a round was snowed out, the time Jack Lemmon lost his shoe in the mud, the time Cary Middlecoff couldn't tee off because the wind kept blowing his ball off the tee.... In fact, no one who's not paid to do so calls the tournament the AT & T even though that's the official name as of last year.

> "I don't care what you call it, if its got rain and seagulls, its the Crosby," said Art Spander, San Francisco Examiner columnist and veteran golf writer.

After referring to the tournament as the Crosby at a dinner hre Tuesday night, toastmaster Bob Murphy said: "I guess some of us slip now and then. The Crosby name may not be there, but the spirit is still there. I think Bing would be proud of what's going on."

As an opportunity for his show business friends and a few pros to get together, Crosby started the tournament in 1937 at Rancho Santa Fe, near Del Mar, then moved it to Pebble Beach in 1947.

Even after Crosby's death the tournament was known as the Bing Crosby National Pro-Am. But in 1986, his widow, Kathryn, withdrew the Crosby name. For the record she said she was upset because the Monterey Peninsula Golf Foundation, which operates the tournament, accepted AT & T as a sponsor. She said she feared the tournament would become a "corporate sideshow". The only sideshow, however, was created by Kathryn when she hastily made her decision without the support of her sons by Bing - Harry 28, and Nathaniel 25.....

In a recent interview, Harry Crosby, a Wall Street investment banker, said he was "cautiously optimistic" his mother will return the name to this tournament. He said he believes he and his brother could legally use the name without their mother's approval. But, he said, they don't want to test it because it would cause more family disharmony.

As for the relationship between family members now, he said: "We're talking. What was written was more dramatic than what was taking place. "Nathaniel lives five miles away from her home and sees her. I saw her recently at the club (Burlingame Country Club). I somehow forgot to tell her I was out here promoting the tournament."

Don't let them kid you. By any other name, the Crosby is still the Crosby is still the Crosby....

Editor: Sad, isn't it? Clearly the two sons do not live with their mother - no mention either of Mary Frances. And Harry as an investment banker! This seems to indicate he no longer has an interest in music and composing - as was stated at the time of Bing's death.

THE HISTORICAL SOCIETY will be holding its ninth Tribute to Bing event on Sunday, May 3rd next, at the Sheraton Hotel, in Tacoma, the usual venue. "Not a time of mourning," they proclaim, "but rather to rejoice that Bing lived so long and gave everyone so much wonderful entertainment.

MULLING AROUND OVER BING'S RECORDS -
OLD AND PERHAPS, NOT SO OLD.....

discrosby.

Always a fertile field for mulling !

We're often surprised, if not amazed, at the thoughts members are liable to come up with concerning Mr. C's records ! We're well used to "what is your favourite", and "where can I get"... and "when did Bing record...." All kinds of questions. Mostly we can answer, except when our favourite record has to be nominated. By common consent that's not really possible.

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Then there are those letters (mostly from non-members) who give us one line, or even part of a line, of a lyric and add: "I was coming back after being a prisoner-of-war in Burma in 1946 and Bing's record containing this line was played over and over again over the ship's tannoy...." or "this record was very popular at the time I got married." and so on. We're usually happy to be able to supply the answer.

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But right out of the ordinary came a letter asking us that, granted WHITE CHRISTMAS was Bing's best known record, what is Bing's least-known recording? A real quirky thought isn't it! One has only to run through any Crosby discography to realise that despite the astronomical sales Bing achieved over his long recording career with more than 2,000 songs, many of the records - dozens, scores, even, remain little-known.

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To the population at large, to WHITE CHRISTMAS add SWINGIN' ON A STAR, IF I HAD MY WAY, McNAMARA'S BAND, DON'T FENCE ME IN, MOONLIGHT BECOMES YOU and all those songs which have been issued and reissued over the years on LP. The situation with our members - Crosby admirers keen enough to join the Circle - the situation is considerably different for they have a much wider appreciation of Bing's remarkable output.

KEITH PARKINSON, address on page 3, is the UK representative of the (Australian) Victorian Crosby Society A SAE to Keith will bring full details re subs. The society issues a readable magazine

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But really, the question cannot be treated seriously - except it prompts us to think back over some of the records that never made much of a mark. For instance, this writer has found THE FOUR WINDS AND THE SEVEN SEAS very, very rare. In fact, has never heard a decent copy of it! Only a scratchy old 78rpm. Surprising perhaps for it was back-to-back with THE LAST MILE HOME, both recorded in 1949.

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And even if we rule out the more mysterious medleys we've talked about elsewhere, e.g. THE SOUTHERN MEDLEY, SOFT LIGHTS MEDLEY and even the very early vocal refrains (tho' this situation has been remedied by THE CHRONOLOGICAL

series) and make a start from, say, PLEASE and HERE LIES LOVE, i.e. from THE BIG BROADCAST (1932) there is still a formidable list of Bing's records that remain comparatively little-known. Those who claim today - probably rightly - that they have a full collection did not of course, buy the records one by one as they came out! It would have been impossible for so many reasons. Perhaps they didn't KNOW about them; couldn't afford them; were away for years (in the War) and so on. Those collections have been relentlessly pursued and added to since. And its a sure thing that many people got a shock when they saw a complete Crosby discography for the first time!

****

Bing's records always had a market. He was part of the scene so completely. And if the tracks didn't become million-sellers they were still highly successful. Until, that is, of the revolution that hit popular music and the scourge of caricature 'music' took over! Even then, they were far from failures.

****

When I was asked to give recitals and talks on Bing, I always endeavoured to get away from what, it seemed, everyone knew. Thus, I invariably included the PEACE PRAYER OF ST. FRANCIS and THE BLESSING; Brahms LULLABY as well as the Lullaby (Jocelyn). And Bing's recording of familiar hymns was also a feature. Afterwards - post-lecture as it were - there would be most interesting discussions. And a typical comment would be: "I thought I knew Bing pretty well, and his records - but truth to tell, I've never heard nine-tenths of what you played tonight!"

****

We hope a large number of members will respond to JOHN MARSHALL'S invitations (see page 6) to take a positive part in Crosbyana, helping to select an album and contributing to the VARIETY 'In Memoriam' project.

THE FOUR WINDS AND THE SEVEN SEAS actually is part of a minor Crosby curio in that it was one of six records Bing made with the solo piano accompaniment of Carmen Cavallaro - no rhythm, which might be considered the true test of a singer's calibre. Yet with a pianist of taste and skill it can form the ideal accompaniment. And certain Cavallaro was a beautiful pianist, with a relaxed, rippling, style.

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Bing made six tracks with Carmen; two at a time approximately two years apart! They were I CAN'T BEGIN TO TELL YOU/I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME on 7th Aug 1945; YOU DO/HOW SOON? on 29th May, 1947 and FOUR WINDS/MAKE BELIEVE YOU'RE GLAD WHEN YOU'RE SORRY (!) on 6th June 1949. The first two, and HOW SOON? certainly became well-known and successful but the remaining three never seemed to get much of a showing.

****

John Scott Trotter was obviously taking a rest! In these years Bing used a whole string of varying accompanists. We've never learned how the association with Carmen Cavallaro came about. No doubt he was a fellow Decca artist and called in in pursuance of the policy of varying Bing's records. It wasn't unusual for Bing to record with piano accompaniment only; one recalls Harry Barris, Ivan Ditmars and Buddy Cole.

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Thanks, as always, to those who have contributed to this issue, whether or not acknowledged. Contributions - and mail - are always welcomed, especially local items relevant to Bing.

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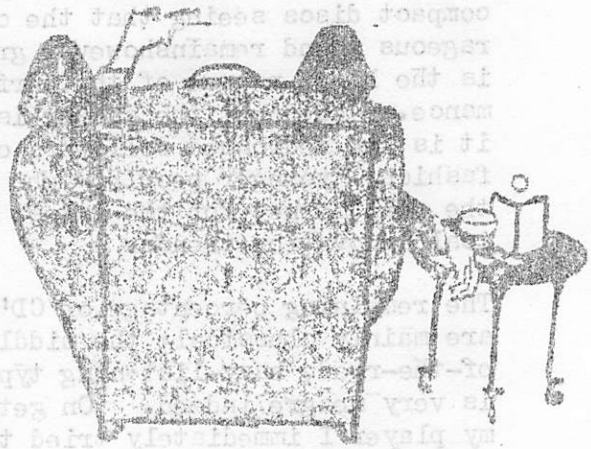

track EVENTS

Records

Grizzle and grumble - as some of us are apt to do (bearing a distinct resemblance to one Oliver Twist whom, you will recall, had the temerity to ask for more please! - the fact remains that Bing's performances, both commercially recorded items and radio songs, continue to be issued in goodly numbers, ten years after his decease...

Following the veritable shoal we dealt with in the last (Christmas) issue, the cupboard is by no means reminiscent this time with Old Mother Hubbard's! Plenty to come, plenty to talk about and review. But first, some words about matters arising.

Understably, there was widespread dismay concerning the advent of both Compact Discs and digital recordings. This dismay is occastione by the thought that overnight record collections will be out of date. Not so, of course; everyone will be able to carry on playing their 33 1-3rd rpm records just the same as many continue to play 78s. Having said which, the writing is undoubtedly on the wall IF you want to keep abreast of the astonishing technological strides now occurring - and bestting - in the record industry. Indeed, progress is so rapid that it must take considerable courage to invest in newproject with the knowledge that your bright new product may well be out of date, overtaken, before it is in the shops! As you may read elsewhere, there is influential opinion that new digital transfers may soon be making the Compact Disc cound quite ordinary!

So much for some of the dismay; more was caused by the price of £22 which our French friend paid for his CD, BING CROSBY SINGS AGAIN. You can relax to an extent on this point for this was grossly-inflated because the disc was a Japanese (MCA) product - and we all know how the price of such issues rocket when transported half-way around the world. Currently, compact discs cost anything from £6.99 to about £11.99 but will undoubtedly get cheaper once more production units are operating. This is the principal trouble at the moment, this lack of CD manufacturing plants.

As a matter of fact, this reviewer feels himself in the "ever-been-had?" situation. Having splashed out on a 'special offer' compact-disc player - I can find no discs of any consequence to play on it ! This will be adjusted in the course of time but at the moment, there need be no rush to get such a player. In short, the variety and range of such CDs is disappointly small. Indeed, one gets the impression that 76 per cent of discs so far issued are 'pop' groups, e.g. KOOL AND THE GANG, DIRE STRAITS, FRANKIE GOES TO HOLLYWOOD and other bizarre aggregations.

One may well ponder on why such groups should be given priority on compact discs seeing that the outrageous sound remainshowever great is the hi-fi nature of the performance. No doubt the answer is that it is the dedicated followers of fashion - younger people - who form the real market for the latest musical innovation trends.

The remaining percentage of CD's are mainly classical; the middle-of-the-road, easy-listening type is very meagre indeed. On getting my player I immediately tried to get BING 'N BASIE and one or two other Bing CDs I'd heard about. And altho' I was able to give nos. and companies, three shops in the neighbourhood held my orders for three weeks and finally told me the discs were unobtainable ! No doubt the situation will improve, especially as the MCA BING CROSBY SINGS AGAIN is scheduled for April release here. Meanwhile, as far as this writer is concerned, CDs are a frustrating experience!

Another 'ever-been-had' experience came about when, entering a local shop I espied the pleasant features of Bing smiling on the front of a new album. Knowing I hadn't seen this particular sleeve before I gave the contents only a cursory glance as I picked it up and took it to the counter. It was entitled BING CROSBY - REMEMBERING 1927-34, and I knew it was another parcel of duplication. Just how complete that duplication was became apparent, for an elementary check, showed that I had bought the identical Conifer album issued about a year earlier! Same songs, same notes, even the same number, CHDI23 - only the front of the sleeve had been changed !

On the credit side of this thoughtless transaction is the thought that to have issued the same album in consecutive years indicates that Conifer have found the album a good seller. Full details are in BING No. 80 (June 1986).

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Having touched on Compact Discs both in this issue and the previous one, perhaps a few words further would be useful to those totally unacquainted with them.

They are like no other record you have ever seen - except that they are circular! The diameter is probably a metric dimension but is virtually four and eleven-sixteenths of an inch. Quite small. They come in a square plastic, thin, box.

Their appearance is that of highly polished aluminium. No grooves are present and the surfaces - both sides - are quite smooth. They play on one side only.

The 'playing' side has the details printed on, invariably in black.

The discs are played by placing them on a slide-in-and-out tray, much like a video cassette - except that CD players contain a computer which does all kinds of things like finding a particular track by number OR time, will take you on or back on the record and even indicate ERR (error) if you've gone wrong somewhere!

They have to be handled with the greatest care, with only the fingertips on the edge - but that, of course, applies to all records. Even so, compact discs are high-precision components and in addition to delicate handling need careful storage.

So, now you know! Old-hat to those already having a compact-disc player but as we said at the start, intended only for those totally unacquainted with the new-fangled records !

Digitally-remastered albums look no different from the albums you are already familiar with - see last issue and the Australian album THE GOLDEN YEARS. There is no news of its becoming available over here as yet. After this little dissertation on the more esoteric forms of recording we can resume our discourse on the more readily available albums, mastered one might say -

"in the old-fashioned way" !

→

THE RADIO YEARS

"Marketed & Distributed by PRECISION RECORDS & TAPES LTD.." (per the sleeve)
Volume 3: NCP 710: Volume 4: NCP 711

Having already issued Vols 1 & 2 the concurrent release of Vols 3 & 4 indicate a very worthwhile series. The company, you will remember, does NOT undertake mail order so members will need to shop around or pester their local shops to obtain them. The price per album we found is £3.99.

The design of the sleeves remains constant with the same pictures of Bing front and rear, same printing (except of course for the changing repertoire). But the four volumes are easily identified by the basic colour of the background, i.e. Vol 1 is a mid-blue, Vol 2 a bright red, and now Vol 3 is bright green with Vol 4 either the darkest blue imaginable - or black.

The material all comes from post-War radio shows and much of the material has been available on various independent labels, but principally on the Murray Hill 4-album set. These were not very easily available, however, so these volumes are indeed a boon. Taken with the fine amount of pre-War Kraft material also issued both in the past and concurrent (JSP, Broadway, Spokane and Totem labels) one can begin to assess Bing's almost unbelievable work-rate! Particularly bearing in mind that even this represents only a fraction of his radio work! Then we must add commercial recordings - and films! Titles on current releases are:

VOLUME 3: (with ROSEMARY CLOONEY, MAURICE CHEVALIER and BURL IVES)

Side 1: Zip a dee doo dah.
Two to tango (with Rosemary Clooney)
Valencia.
How are things in Glocca Morra?
I got the sun in the morning.
On top of old Smokey (with Burl Ives).

Side 2:
Great Day
If this isn't love
That lucky old sun
Louise (with Maurice Chevalier)
Mimi
Don't let the stars get in your eyes.

VOLUME 4: (with The Andrews Sisters, Lauren Bacall, Nat King Cole, Gary Crosby, Jimmy Durante, Bob Hope, Peggy Lee, Helen O'Connell, Walter O'Keefe, Patti Page, Dick Powell, Kay Thompson, Rudy Vallee and The Williams Brothers)

Side 1: Hello, hello (with Kay Thompson and Williams Bros)
Moonlight Bay (with Gary Crosby)
Cuanto le gusta (with Peggy Lee
Lullaby of Broadway (with Dick Powell)
I can dream, can't I? (with the Andrews Sisters)
Hand holdin' music (with Walter O'Keefe and Rudy Vallee)

Side 2: The surrey with the fringe on top (with Helen O'Connell)
May the good Lord bless and keep you ((with Nat King Cole, The Andrews Sisters)
(If I knew you were coming) I'd have baked a cake (with Bob Hope)
You gotta start off each day with a song (with Jimmy Durante)
I don't know why (with Lauren Bacall)
Till we meet again (with Patti Page)

Even allowing for the fact that we are now liable to be floating in the realms of Compact and Digital recordings it has to be said that the sound quality of these albums is exceptionally good. Which prompts us to re-state what was said regarding the earlier Volumes 1 and 2 - that it would appear these are 'first generation' tapes, by which is meant that the tracks are dubbed from the tapes originally made for the broadcasts.

> And it might also be said that this type of album consisting as it does of radio material, highlights the marked differences between such recordings and 'commercially' recorded discs. In most cases, the tracks are exceedingly brief and obviously not orchestrated, timed and otherwise trimmed to a commercial record release. This does not, of course, detract from the listening pleasure.
>
> Furthermore, it might be appropriate to say at this point that the quality of sound is - and has to be - quite marked compared with pre-War material, i.e. mostly Kraft that we are, nevertheless, privileged to have.

While the company named in the heading is responsible for the UK issues it is difficult to know the US origin of these albums. A further note on the sleeve has the somewhat cryptic notation: "A GNP Crescendo Recording". Whatever, or whoever, that is. We would certainly hazard a guess that Crosby Enterprises are involved.

The sleeve gives the date of recording on Vol 4 but not on Vol 3; the duration of each track is given, however, and this shows that the actual playing time is quite meagre: 27.32 mins for Vol 4 and 23.40 Vol 3. Some dates are from the late 40's but mainly the items stem from the 50's.

Bing is in excepti -lly good voice but these albums by their very nature do not have the appeal for those who prefer Bing solo, untrammelled as one might say, by vocal partners! Now for a random selection of thoughts:

HELLO HELLO is a bit of a minor 'swindle'! Apart from announcing Kay Thompson and the Williams Bros. Bing takes no further part - and younger, newer members may be surprised to learn that the Williams Brothers included none other than Andy who has since made a considerable name as a solo performer. They first sang with Bing in SWINGIN' ON A STAR.

> Lauren Bacall (wife/widow of Humphrey Bogart) gets some deeper notes than Bing on I DON'T KNOW WHY !

The sleeve notes on Vols 3 & 4 are by DAVE DEXTER, JNR (of) Sherman Oaks, CA. as indeed they were on Vol 2. Mr. Dexter, it says, is a former Editor with DOWN BEAT and BILLBOARD and for 31 years a producer/writer at Capitol Records in Hollywood. The notesare well-written and form a potted Crosby history, containing many splendid statements - and just a few contentious ones! Members will judge for themselves.

Just how far this series will go we have no news or ideas; further Volumes would certainly be appreciated.

Regarding the 'guest' artists already listed above, if you add those from Vols 1 & 2, e.g. Mills Bros., Dennis Day, Judy Garland, Connee Boswell and George Burns one gets an idea of what the sleeve-writer means when he wrote:

> "THE GOAL OF EVERYONE IN SHOW BUSINESS THROUGH THE DECADES WAS TO BAG A GUEST SPOT ON BING'S KRAFT MUSIC HALLAND PHILCO RADIO PROGRAMMES".

Further evidence of this is shewn later on in this issue.

"UNFORGETTABLE" — BING CROSBY

"16 GOLDEN CLASSICS" £2.99p UNLP 016 (also on Cassette UNMC 016)

"All tracks licensed from the Decca Record Co. Ltd" - per the sleeve.

Yet another company enters the list of record producers, CASTLE COMMUNICATIONS PLC (Unit 7, 271 Merton Rd., London, SW18 5JS - a brave venture, one may think, in view of the current economic climate. This album is one of a series in an UNFORGETTABLE series featuring other artists.

30s devotees may well blanch at the description of 16 GOLDEN CLASSICS for veritably this might be termed a 'modern' album! With one startling exception, the tracks date from 1968 in five instances, while the remainder are an amalgam from Decca's London label albums of A SOUTHERN MEMOIR, BINGO VIEJO and FEELS GOOD, FEELS RIGHT. The five of 1968 come from HEY JUDE (Nos. 2-7 incl, Side 1). Complete list is as follows:

Side 1:

1. As time goes by
2. The way we were.
3. Hdy Jude
4. Little Green Apples
5. Both sides now
6. Its all in the game
7. Those were the days.
8. Carolina in the morning.

Side 2:

1. Wa down yonder in New Orleans
2. Georgia on my mind
3. Besame mucho
4. Spanish eyes
5. If you should ever need me.
6. Swanee
7. The night is young and you're so
8. The breeze and I. (beautiful

So, 1968, 1975 and 1976 recordings; the startling exception referred to is, naturally, IF YOU SHOULD EVER NEED ME, dating from March 30, 1931 ! One may well ask what other recording artist can have an album issued of his material containing records made more than 45 years apart? We can only ponder on what prompted this choice.

> Yet, there is a precedent! When MUSIC FOR PLEASURE (EMI) issued BING CROSBY: WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY (MFP 50249) there were eleven tracks of 1950's Buddy Cole vintage - and the title song from 1931! Quite a coincidence.

The sleeve is very eye-catching with a picture of Bing of the 70's, wearing a blue cap, bordered by a most decorative border consisting in part of what appears to be gold-coloured foil. There are no sleeve notes.

Despite what is said above about devotees of the 30s this is a most attractive album. It presents another format of fairly familiar Crosby tracks though IF YOU SHOULD EVER NEED ME should prove particularly interesting to many. It is a splendid recording, good melody, good lyric and - obviously! - beautifully sung. What a thought that if we managed to get the DJs (or record-presenters if you prefer it!) to play this song. It may well be the key to a Crosby rennaisance!

This album should be available fairly easily and recourse to the address shewn should only be made in the event of complete failure to find it.

A member wrote us an interesting letter recently in which he said he wasn't particularly interested in varying 'takes' with their often microscopic differences - but he WAS much more interested in comparing the different versions of songs Bing recorded. It so happens tthat this new album UNFORGETTABLE affords an excellent opportunity for such a comparison. When the HEY JUDE album arrived in 1968 it was very well received. Rightly so, for its very melodious indeed, and while the accompaniments are modern and rhythmic, they in no way intruded on Bing's singing. The 'Jude' version of LITTLE GREEN APPLES is included on the UNFORGETTABLE album as you can see. Listen to it - and compare it with the version Bing made four years later with the Basie orchestra. I must confess, reluctantly, that I place BING 'N BASIE in the Bregman class, which means the album is a very rare visit or to my turntable.

On the other hand, I always enjoy the 1968 LITTLE GREEN APPLES. Indeed, I feel Bing's rendering of this song must be rated as one of Bing's most moving performances, especially in the second verse, which begins:

"Sometimes I call her up at
home,
Knowing that she's busy...."

I must make it clear that I love the Basie band as a big swing outfit - but not as accompaniment to a solo singer. Ditto Bregman - as we've said before - we think!

And talking of different versions, wait until you hear (If you don't already have it) the Compact Disc track of I KISS YOUR HAND, MADAME and then compare it with the record of the same song Bing recorded in - 1929! The CD version is that made in 1947 with fabulous Victor Young accompaniment. The other, 18 years earlier,

Bing at his beloved Pebble Beach Jan.1966

was an entirely different affair; Bing sang a verse (which he doesn't on the 1947 version) and was accompanied by a trio of his Whiteman colleagues, Matty Malneck, Roy Bargy and Eddie Lang. And this, of course, was the 26-year-old 'apprentice' busily learning his trade and, no doubt, tickled pink that he was being invited to make the first tentative solo records. He hadn't been before the cameras - KING OF JAZZ, MACK SENNETT and the rest were some years ahead as was his first solo broadcast though he was no stranger to the microphone, having broadcast with Paul Whiteman's orchestra in the OLD GOLD radio programmes.

We're being perhaps a little mean inviting members to compare these two versions of I KISS YOUR HAND, MADAM for both are comparatively rare and have been neglected on LP reissues. LITTLE GREEN APPLES should be more readily available for comparison!

After that little digression we can sum up by saying that UNFORGETTABLE is excellent value, holding no one to ransom at £2.99 for 16 excellent tracks. Yet, a snag does crop up: these Castle Communications records seem to be exclusive to Woolworths - and we know from correspondence that their declaration to close a hundred of their shops has been carried out! Woolworths so long a landmark in every town are now a thing of the past - and in quite large towns, too, surprisingly. We here have to travel six miles to a Woolies whereas it was, until six months ago, half a mile.

IN RESPONSE TO MANY REQUESTS:

THE VIDEO SCENE

(contributed by COLIN PUGH)

The following listing of commercial video-cassettes may be of interest. All in my collection and all VHS; There may be others in VHS or Betamax which I would be interested to known about. The list does NOT include BELLS OF ST. MARY'S and WHITE CHRISTMAS, mentioned in the previous issue.

THE FRANK SINATRA SHOW: Mountain Video VCM1/032 55 mins. with Bing, Dean Martin and Mitzi Gaynor.

REACHING FOR THE MOON: Woodstock Video; film with Douglas Fairbanks Snr, Bene Daniels and Bing.

HOLLYWOOD ON PARADE: Intervision A-AE 0371: including Bing and a whole host of film stars.

ROAD TO UTOPIA: Golden Screen Series VHJ 1088 86mins.

ROAD TO BALI : Chamption Video Ltd (Library case also states: Probe Video distributed by Probe Products) 89 mins.

MY FAVOURITE BRUNETTE: Magic Eye MY 403. Bob Hope film with Bing guest appearance.

HIGH SOCIETY: MGM/UA UMV 10292

THAT'S ENTERTAINMENT: MGM/CBS UMV 10007 123 mins, involving 125 stars, including Bing, who narrates.

THAT'S ENTERTAINMENT - Part 2 MGM/CBS UMV 10075, 121 mins. involving 93 stars incl. Bing.

BING: A VIDEO VIEW: 4hrs. (produced privately for sale)

Editor: Thanks to Colin; we'll endeavour to keep members up-to-date with future issues of commercial videos. This has nothing to do with the videos privately held (dare we say!) of Bing's films which appear on TV. (See TRADING POST from time to time)

DO YOU HEAR WHAT I HEAR?

A thoughtful, pertinent, question by FRED REYNOLDS. And in our view, it gets more pertinent as each day passes. FRED, as most will know, is probably the most diligent and zealous Crosby researcher ever, being largely responsible for what remains the definitive discography, THE ROAD TO BING CROSBY, and totally responsible for the revised and updated film opus, THE ROAD TO HOLLYWOOD recently published to much justifiable acclaim.

I had better tell you right away that this article is so tangential to the Crosby canon that it has hardly any connection at all. Those of you, therefore, who have no other musical interest might as well skip these pages, put on a record of BE-BOP SPOKEN HERE and wait till the rest of us catch up with you. What I want to dwell upon is the remarkable way in which different types of music appeal to different types of people. I believe that I know why this is so but let us not put the aphoristic goods vehicle before the equus cabullus.

Paying a belated visit to my local barber-shop recently I happened to be his first customer of the day; indeed I was so early that the young proprietor and I entered the establishment together. Even before divesting his jacket he made straight for his 'ghetto-blaster' (the lingo comes by courtesy of my grandson) and filled the place with what may be considered par for the course, the abysmal sound of a "rock" group in which the lead 'singer' tortured himself in a hoarse, rasping voice confined to a range of three notes of the chromatic scale and then put himself further on the rack by attempting unsuccessfully to produce a fourth. This effort, unfortunately, created such a strangulated sound that I could have sworn he was trying to tear out his own tonsils. An abysmal sound to me that is, because I can only presume that the young hairdresser, having chosen it of his own volition, must have found in it some esoteric delight. Taking the standpoint that even in this day and age the customer is worthy of some slight consideration our conversation went something like this: -

ME: It is very early in the morning and I am not feeling robust enough to withstand the onslaught. Would you mind very much reducing the volume please or, preferably, turning it off altogether?

HIM: Ar, it is a bit loud in' it.

(He turned it down a few decibels and the window stopped rattling).

ME: Has it not occurred to you, if background music you must have, to compile a cassette that might please your customers and even attract new ones rather than repel them?

HIM: Are, it is a bit loud in ' it.

ME: I meant a different sort of music. Not necessarily Beethoven but Gershwin, Strauss, Gilbert & Sullivan might be an acceptable alternative to your groups. You could become quite well known locally for your personalised muzak.

(You will understand that this was light barber-shop talk while he snipped: I had not the remotest hope of any comprehension on his part).

HIM: Yeah, it was a bit loud.

It reminded me of an odd experience several years ago when I was in Interlaken. After a day's sightseeing we looked for a relaxing evening and were recommended to an entertainment venue set in the surrounds of a local park. "Always," we were assured, "is Wednesday good." Apparently on that evening of the week visiting artists invariably

provided such a feast that patrons could never understand why the entertainers hadn't been called to Valhalla to delight its heroes. We can't say that we weren't warned, but unfortunately, the posters bearing pictures of swarthy-looking gentlemen in national costume and astrakhan hats, were printed in Swiss-German and, having no Swiss-German, we gave no heed. The concert duly began and within five minutes our eyes had glazed; we left what was to us an incomprehensible performance at its first hiatus. But although we abandoned that "Evening of Turkish Chants" there were those who remained no doubt spellbound by its charm.

While I have never found solace in the sitar, balm in the balalaika nor haven in the harmonica I am sure there are many people who do. It is not merely a matter of geography though that may have a little to do with it (the Austrian hills aren't alive to the sound of Hawaiian hula music) but there is no guarantee that a common ethnic origin will provide a common musical appreciation. Indeed, even the same individual can, and usually does, have an ever-widening tolerance to an enormous range of sounds during his lifetime. Those of an earlier generation remember the emergence of jazz and the furore that greeted its inception, operetta, musical comedy, dance music, swing, modern (be-bop) jazz and their variants, all to be swamped by the "rock" culture. Nobody has, I believe, proved that we all see and hear things in exactly the same way (I am not speaking of those unfortunates with visual or aural defects) but we do have to make the assumption for the purpose of rational communication. Why, then should someone in a "Letter to the Editor" column proclaim himself as being one of the luckiest people ever because he was a contemporary of Elvis Presley and the Beatles (a view echoed today by countless thousands in their regard of Boy George, Madonna and Elton John as the present avatars) when others, to say the very least, take a diametrically opposite view? The airs of Franz Lehar, Victor Herbert and Jerome Kern are no less melodic today than when they were written and received with such acclaim yet they have been succeeded in popular acceptance by tuneless junk; the instrumental virtuosi of the old bands have been abandoned for three-chord plucking and good singing and diction replaced by howling and gibbering. If we suppose, as we must, that we are all hearing the same sounds then why what is pleasing to one is anathema to another?

We cannot turn back the clock any more than Canute could turn back the waves; "the old order changeth, yielding place to new" and we cannot live in the past. Tastes change and my acceptance of musical fashions has been almost wholly tolerant (modern jazz, which seems to me to be a fine self-indulgence on the part of its practitioners, is an exception) until the introduction of rock 'n roll and its subsequent ramifications. I would be less inclined to regret the neglect of former achievements if they had been succeeded by something better instead of only more profitable.

Some 30 years ago, therefore, when Bing's long "succès fou" was waning and the popular scene was evolving into a teenager's paradise I turned my attention to classical music. What I had heard of it before had offered no particular attraction (I am not suggesting that it was as alien as Turkish chanting) but I realised that it would be too presumptuous to scorn what had lasted for centuries. Understanding it, and I make no pretence of being an expert, and even enjoying it does, unlike "rock" because of its complexity require some initial effort on the part of the listener. From an almost total ignorance I joined, after a passage of time, the ranks of those who believe that the works of Beethoven, Brahms, Puccini, Verdi and others, and above all, the fecund Mozart are among man's most sublime achievements. I haven't yet been able to overcome a resistance to the dissonance and atonality of Wagner, Schoenberg, Berlioz and their like but I am sure that a sufficient exposure to them would bring enlightenment. We know that Bing had a fondness for Dixieland jazz and good popular music but he also enjoyed opera (I can imagine how

Pavarotti or Freni would delight him). We learn from his widow that although he disliked ballet, some of its music could bring emotional tears to his eyes. Such experiences are further confirmation of why and how people accept different sounds: they become accustomed to them and the process of familiarisation explains how the appalling "rock" has been foisted. Brian Epstein and George Martin recognised, if not discovered, a simple phenomenon that made them millionaires: that if a rhythmic sound is played loud enough, frequently enough and is undemanding and elementary enough it will sooner or later lodge in the subconscious of anyone indiscriminate enough not consciously to reject it. As the target they aimed for was the rising, affluent teenage market (now advanced to a brain-washed middle-age) - ready and ripe in its ignorance, the entrepreneurs prospered hugely by their ready grasp of the fact that elementary "rhythm and blues" combined with a "Yeah, Yeah, Yeah" - would do more to stir the teenage psyche than would a "Skater's Waltz" Abandonment of any idea that excellence and good taste might be something to admire and strive for and a mass production of records so undemanding of emotion and thought, to say nothing of music, that they entered the "charts", ensured financial success. Each successive generation has, of course, to find its own contemporary idols but those cropped during the past quarter-century are a dire indictment of their promoters.

Are we, then, to deduce from this that we in our time were similarly duped? That Crosby, his competitors and the other entertainers of the Thirties were etched into our uncomplaining, innocent, little minds in the same way? Well, no, for there are important differences: while Jack Kapp and the other record producers may not be considered as altruistic missionaries (Kapp's cheap record policy was designed to bring in more money, not less, and succeeded) the simple facts remain that (a) they had to aim their products at older people as few teenagers then had any money to spare - this meant that the material had to satisfy more mature minds, (b) the songs and music were infinitely superior and more melodic - some even had intelligent lyrics - and material spread over a wider range, (c) the talent of the artists was, generally, of far higher calibre than that of the indifferent (to put it kindly) performers we see today (the longevity of careers of so many of them bears this out), and (d) tellingly, publicity organisations, the wireless and trade press, though well established, had not the impact of post-war years with the powerful "eye in the corner" and the ineluctible sounds poured out mercilessly by radio DJs.

Everything, however, sooner or later becomes passe. Unfortunately it seems to me that second-rate juvenilia will be with us for some time yet: its form may change when something more profitable is found to churn out but I wouldn't hazard a guess as to what it might be. If yodelling accompanied by bagpipes was featured loudly and insistently enough it could be hailed as the "new music" and to see Mick Jagger get his ample lips round that might be worth the price of admission. To say nothing of my barber: he'll be right there banging away on his "Brixton briefcase".

During the coming summer I hope to spend a few days in Salzburg, Mozart's birthplace, and Vienna where his shade walks with those of Schubert, Beethoven and Strauss. I hope to see there the Schoenberg Palace, the original setting for some of the scenes from "The Emperor Waltz", where Bing, as Virgil Smith, brought the newly-invented phonograph and his dog, "Buttons" (Of course, Crosby didn't actually go there - he stayed on a mock-up set in Hollywood). Progress, however, cannot be halted and I am informed that there is now a McDonald's in Salzburg's Getreidegasse to prove that the world's music lovers require not only refreshment of the spirit. But no one, I hope, will commit the solecism of bringing a "Big Mac" to "Le Nozze Di Figaro".

Editor: A characteristically thoughtful

treatise by Fred Reynolds which may be said to boil down to the fact that most people - certainly those of what might be termed 'veteran' age - can tolerate and even largely understand most forms of popular music that has integrity - ballet, opera, light and even heavier classics, and pre-rock popular music such as Bing and his contemporaries dispensed. But the blight that descended on popular music in the 60s has them baffled. Fred feels his comments are only tenuously related to Bing; surely not? How did it come about that a listening world thoroughly enjoyed and appreciated the aforementioned popular music that had integrity, was played or sung by artists of merit, was largely overcome by a form of music that really is a caricature?

Fred's thoughts could prompt complementary volumes - Social climates, economic climates, the Permissive Society, the nuclear threat and so on. But as Fred indicates, the relentless, demonic, pressure via the media, allied with the availability of cheap transistor radios must surely be the most powerful factor, inculcating as such media does the belief that unless you are "with it" your life is useless and empty!

Actually, we get a lot of letters dealing with the incomprehensibility of modern "pop" particularly now that even more seemingly senseless videos now go hand-in-glove with new "hits" - and the fact that this surrealistic music even gets Royal patronage! We don't raise it as a topic, however, as we don't normally consider it within our province our terms of eference, as it were! But a recent letter was highly relevant; the writer, conceding that if the glue-sniffers, the football hooligans, and the phone-box vandals were eliminated, today's youngsters are pretty smart, growing up as they are with the micro-chip, calculators, computers and the like. So how is it that none seem to stand back and say, apropos "pop" music: This is rubbish! In the style of the little lad who recognised that the Emperor, instead of wearing gorgeous new clothes, was in fact naked! - remember Bing told the story, too? The rest of the hordes had subserviently accepted the fact that the Emperor was indeed beautifully arrayed, thanks to a form of brain-washing.

May we hope some day that a voice - preferably more than one! - will speak up some elementary, self-evident, truths and that the blight of rock 'n roll will finally blow over?

NB: We wish Fred well in his struggle with Wagner, Schoenberg, Berlioz &c !

MEMBERS will have noticed that the story which was a Broadway success, then a big film success as THE PHILADELPHIA STORY, with Katharine Hepburn, Cary Grant and James Stewart; then an even bigger musical success as HIGH SOCIETY with Bing, Grace Kelly and Frank Sinatra, not to mention the great Satchmo' is appearing in yet another guise - as a musical show in London. This, incidentally, is another startling facet of the Crosby career in that the soundtrack album continues to appear in the shops, more than 30 years after the film's showing. It has, of course, been shewn many on times on television, and issued on video-cassette.

The new project has attracted a measure of publicity as regards newspaper and magazine articles as well as TV items, largely, it seems, on account of the Bing-Frank-Grace comparisons. Furthermore, we have news of a band show touring the country entitled THE HIGH SOCIETY SHOW. featuring "the wonderful music of Louis Armstrong, Bing Crosby, Prohibition and the jazz era". But it seems there is no connection between this and the new London show.

On a Channel 4 TV feature there were interviews with some of the new cast. The part of Dexter, which Bing of course took in the MGM film, is taken by Trevor Eve, largely unknown tho' probably remembered as Shoestring in the oddly-conceived TV series of some years back wherein he played a detective attached to an independent radio station! (How do they think 'em up?)

Asked if he thought about Bing when

playing the part, Trevor replied: "Oh no - dear old Bing. Can't think of him..... I mean, that wonderful voice!"

But quite the most startling part of the item came when the director was chatted to and leads us to what may be called:

THE ENIGMA OF CROSBY-COLE PORTER

Interviewed about his new production of HIGH SOCIETY the director talked of the MGM film and came out with the astonishing statement that Cole Porter hated Bing's singing - and generally detested the Crosby style! He stated further that Porter once sent a most angry letter to Bing about his singing of his songs - Porter's - but that Bing's reply, if there was one, was not known.

Which, if true, leads to a whole new train of thought. For example, it is now noticeable that while clearly admiring and liking that other great songwriter, Irving Berlin, Cole Porter is not mentioned at all in Bing's CALL ME LUCKY, tho' Berlin is, several times.

In his musical autobiography prior to singing BEGIN THE BEGUINE, Bing comments that he had been recording for about 15 years when MERLE OBERON that famous film star, remarked to him that he had never recorded a Cole Porter song. Bing goes on to say that when a check of the files revealed this to be true, steps were taken to amend things. On hearing Bing's version of BEGIN THE BGUINE, Mr. C. said Cole Porter said: "He waited too long!" A cryptic reply indeed clearly meaning Bing was past his best! This was in 1944 when Bing did make amends with Cole Porter songs, recording BEGUINE, NIGHT & DAY, I LOVE YOU, DON'T FENCE ME IN, and slightly later, JUST ONE OF THOSE THINGS. The view has sometimes been expressed that these recordings by Bing of Cole Porter songs are not among his best. This may in part be due to the fact that, for some reason, John Scott Trotter did not hit on the more suitable musical arrangements. Indeed, he seemed to approach them in too "arty" a manner - perhaps because they WERE Cole Porter songs, held in high regard. Both NIGHT AND DAY and BEGIN THE BEGUINE do not have the driving, insistent, rhythms that the melodies, and indeed the lyrics, seem to demand.

BE THAT AS IT MAY, BING ALSO RECORDED "DON'T FENCE ME IN" IN 1944 - AND LOOK WHAT THAT DID FOR BING - AND COLE PORTER! NOT TO MENTION THE ANDREWS SISTERS. And this is the song, of course, which allegedly Bing heard, learned and recorded all in 30 minutes.

So Cole Porter's assessment of Bing would seem to have been not only ungracious but entirely unique! Most songwriters prayed that Bing WOULD record their songs, thus ensuring success. Against this, again, is the fact that Cole Porter was no "hungry" composer desperate to make his way in the world but a wealthy 'playboy' who nevertheless had a painful and unhappy life because of a riding accident.

This was all, presumably, before the success of HIGH SOCIETY which came in the mid-50s. Cole Porter would indeed be ungracious not to appreciate what Bing did for his songs in that film - another million-seller with TRUE LOVE, great performances of LITTLE ONE and SAMAMANTHA. WELL DID YOU EVAH? also did well with Sinatra - and the true highlight surely was the virtuoso rendition of NOW YOU HAS JAZZ with Louis Armstrong.

It would be interesting to know precisely when Porter declared his opinion of Bing - if in fact, he did.

Actually, Bing wasn't quite correct when he agreed with Merle Oberon that he hadn't recorded any Porter songs - he sang with the Whiteman band on a couple of such numbers; that is probably splitting hairs, however, for doubtless Bing was referring to his solo recording career.

IF THE SUBS REMINDER "X" APPEARS IN THE BOX ON PAGE 3 PROMPT REMITTANCE IS ESSENTIAL. ADVICE IS NOT TO AWAIT THE NEXT ISSUE - IT MAY NOT COME'.

AN ADDITION TO TI K EVENTS:

A SECOND COMPACT DISC

Conscious as we are that so far it is a minority category we are, of course, committed to recording what is happening. Another compact-disc has come to light:

BING CROSBY SINGS CHRISTMAS SONGS: £10.99p MCAD-5765 JVC 500

From the title and contents this was probably around before last Christmas but it has only recently come to our notice. Details are:

White Christmas
Silent Night.
Its beginning to look like Christmas
Adeste Fidelis.
God rest ye merry, gentlemen
Faith of our fathers.
I'll be home for Christmas
Christmas in Killarney
The first Nowell
You're all I want for Christmas
O fir tree dark
Christmas carols:
Deck the halls
Away in a manger
I saw three ships.
Christmas carols:
Good King Wenceslas
We three kings of orient are
Angels we have heard on high

AND: Bing Crosby, Jack Kapp, Connee Boswell, Bob Crosby and Victor Young send greetings to Decca employees at Christmas, 1940.

We haven't seen this disc, much less heard it; it would be interesting to know the significance of the prefix to the rumber above, i.e. what does the D after MCA stand for? Deutsche, Denmark? It would certainly seem to be one of MCA's European branches which has issued this CD for only the BING CROSBY SINGS AGAIN, already in France and parts of Britain, but officially due for release in April, is officially inspired by MCA here.

No doubt the sound is as spectacular as we have been led to believe but is, of course, pretty well known in fair quality anyway.

> The inclusion of the final item is certainly intriguing. This impromptu Christmas greeting has been heard before on an obscure American album (Vol 4 LLM-023) and is entitled to be called a Crosby curio.

Jack Kapp is heard - in good quality - calling Bing, Bob Crosby, Connee Boswell and Victor Young to gather round the microphone, presumably in Los Angeles Decca studios, to send Christmas greetings to "Decca folk on the East Coast" who do so much in producing the records down to the labels but never see the artists.

This must have been a day or two before Christmas 1940 when something of a party was being held in the LA studios; the presence of Bob Crosby may be explained by reason of the fact that he, with the Bob-Cats, was accompanying Bing (and the Merry Macs) on DOLORES and PALE MOON on the 23rd Dec. that end of 1940. Victor Young no doubt was present as a No 1 staff MD for Decca. Jack Kapp, of course, founded Decca records in America.

At this stage we will be glad to pick up ANY Crosby compact disc.

A mini-quiz for those who now possess the UNFORGETTABLE album we have already reviewed: Does the phrase "A PORKY PRIME CUT" or the name ORLAKE

mean anything to you? It didn't to us until DEREK PARKES pointed it out! Which goes to show how carefully and diligently Derek (a technical buff) studies his disc acquisitions for these words are scratched, or etched, into the vinyl of the album where normally you expect to find just the record no. (In the old 78rpm record days one saw the matrix no. and the 'take' no. or letter, e.g. /1 or -/a → /b etc. etc.)in the shellac.

> The items referred to can be seen on the UNFORGETTABLE album between the end of the groove and the edge of the label, i.e on the smooth, plain, portion of the record.

Derek says it isn't unusual to find such cryptic markings in the positions indicated. Perhaps its just a bit of fun on the part of the pressing engineers. "Orlake" might even be the name of one of them. Its anyone's guess. It might be a good idea to look thro' your albums for such markings - adding a new dimension to record collecting and cataloguing! We'd like to hear of any you find.

AND YET ANOTHER !

Compact Disc: BIX 'N' BING: LIVING ERA CD AJA 5005R

PRICE: £11.49p

Hardly had we completed the above when another CD was discovered - and this time we HAVE it and have heard it! Clearly this is a very expensive extension to record collecting, though we say again the price of these discs will almost certainly come down as they become more prolific.

This is a straight transfer from the album of the same name by the same company issued a couple of years back. Yet the mysterious ways of record distribution generally and in CDs especially, are maintained for this particular disc is notated: "Marketed by Sound Products, Holland bv, Loosdrecht, Holland." !

> Granted the sound is superb, quite startling in its clarity and detail prompting us to say, once more, that those engineers of 60 years ago were putting a fidelity into those 78s of which they were probably unaware. And this is being proved by today's amazing technology. Old 78s are hardly the best medium for CD treatment yet the sound reproduced is really breath-taking. More modern recordings naturally take this superb reproduction much further

Having made this clear, however, it must be said this is not really the material we desperately want on CD. This very early Crosby has appeared now time and time again in varying forms - Whiteman records, Beiderbecke the Chronological series, various Continental reissues and so on. The Chronological records being issued are in very good sound quality - good enough for most of us without paying twice as much again to get it on CD.

This again lends considerably validity to the somewhat savage assault our Lionel Pairpoint directed to Steve Hoffman of US MCA! Very few are going to want material they have over and over again in pretty good quality merely because it is on CD. Just imagine - for it won't happen - but just imagine that MCA or Decca or whoever owns BING'S HOLLYWOOD 1-15 were to reissue it all in Compact Disc form! It would certainly cost £200 to get the set - probably a lot more.

IN DEMAND on compact-d would make a good enough start for most of us!

> Another thought on those so far issued: BING 'N' BASIE and BIX 'N' BING. It would be reasonable to surmise that the producers are making an each-way bet in that these records are certain to attract the fans of Bing - and the fans of Bix and those of the Basie big band.

A further observation is that the better the quality gets with these ancient 78s of the Whiteman band the more one appreciates what really top-class musicians formed it. The skill, precision and all-round musicianly ability is certainly confirmed. The titles are probably unnecessary with the original album fairly fresh - but posterity needs them!

(1) Changes.
(2) Mary.
(3) There ain't no sweet mean that's worth the salt of my tears.
(4) Sunshine
(5) Mississippi mud
(6) High water.
(7) From Monday on
(8) Lovable
(9) My pet
(10) Louisiana
(11) Do I hear you saing 'I love you'
(12) You took advantage of me
(13) 'T'aint so, honey, 'tain't so.
(14) That's my weakness now
(15) Because my baby don't mean 'maybe'
(1) I m in seventh Heaven (now
(17) Reaching for someone
(18) Oh, Miss Hannah
(19) Your mother and mine.
(20) Waiting at the end of the road.

You may recall that Colin Pugh, on the CHRONOLOGICAL BING sleeve notes gave it as his opinion that LOUISIANA was probably Bing's best vocal with Whiteman - the perfect vocal refrain. Much the same may be said of YOU TOOK ADVANTAGE OF ME, REACHING FOR SOMEONE and others - and one gets the impression that some of these songs were extremely difficult to sing. No wonder Bing had such an apprenticeship with the Whiteman band which stood him in stead all thro' his career.

Returning once more to orthodox albums we find that either local shops have obtained some old stocks, OR the following has been reissued:

BING CROSBY & LOUIS ARMSTRONG "HAVIN' FUN!" JASMIN (JASM 2508) £3.99;
"ENTERTAINING LIVE BROADCASTS 1949-50)"

This is the album with the rather startling black-and-white drawings of Bing and Louis on the front and which was reviewed here around four years ago. Apart from Bing and Louis in electrifying form on 'live' broadcasts Jack Teagarden, Dinah Shore, Jud Conlon's Rhythmaires and John Scott Trotter and his orchestra (with Buddy Cole on piano) are also involved. Titles are:

Intro: Panama
Up a lazy river
Lazy bones
Ol' rockin' chair
Royal Garden Blues
Baby, won't you please come home?
On Blueberry Hill
Lazy bones (No. 2)
On Blueberry Hill (no.2)
Ol' rockin' chair (No. 2)
Ol' rockin' chair (parody)

As most will know, Bing isn't on all the numbers but the whole thing is an uproarious, uninhibited virtuoso display by Bing and Louis.

> One often wonders if PAUL WHITEMAN sometimes looked askance at the vocal innovations of his young singer, Bing Crosby! And wondered whether the records should be released? Or did he recognise what was coming? The latter most unlikely or he would have held on to him longer....

TRADING POST

THE MARKET-PLACE
FOR CROSBYANA -
RECORDS, TAPES,
BOOKS, PICTURES
&c.

Entries are free to members tho' there is a nominal charge of £1 for non-Crosby items. Restrict items to no more than 6 lines; if lists of records are involved, invite a SAE. Entries on a separate sheet of paper are helpful:

SPECIAL **********SPECIAL**********SPECIAL

A FEW COPIES ARE LEFT OF "THE ROAD TO HOLLYWOOD" BY FRED REYNOLDS. THIS WILL BE THE ONLY OPPORTUNITY TO OBTAIN A COPY OF THIS PUBLICATION, WHICH IS A HARD-BACKED BOOK WITH LAMINATED DUST-JACKET. IT HAS BEEN ACCLAIMED AS THE DEFINITIVE BOOK ON THE FILMS OF BING CROSBY. ANYONE REQUIRING A COPY THE PRICE, INCLUDING POSTAGE & PACKING, IS FIFTEEN POUNDS, FIFTY PENCE (£15.50p) UNITED KINGDOM. OVERSEAS MEMBERS CAN HAVE THE PRICE ON REQUEST - BUT IT IS STRESSED THE STOCK IS LIMITED.

If you are interested in hearing MICHAEL HOLLIDAY on tape, please contact D. C. PARKES, 66 Firs Rd., Firsdown, Salisbury, Wilts, SP5 1SW

ARNOLD BAKER, 48 Groomsport Rd., Bangor, Co. Down, N. Ireland, BT20 5LR:
Can anyone oblige me with the record of ANNE SHELTON singing SAND IN MY SHOES? Tape acceptable - it would crown a reunion event for a crowd of great wartime (Canadian) colleagues if I can get this.

WANTED: BING'S HOLLYWOOD BING 1-15 - will purchase singly or as a set. Details and price to TERRY WARDROPE, 44 Melloch Cres., Tillicoultry, Clackmannanshire, FK13 6QJ

JIM THROP, 35 Haywagon Park, Station Rd., Adwick, Doncaster, S. Yorks, DN6 7BG. I have 73 LPs for sale; I would like them to go en bloc for £85 o.n.o. (Editor: The list includes the 4-album Murray Hill Set, World Records 6-record set, and the Readers Digest American 8-album set - and the package must be considered a remarkable bargain).

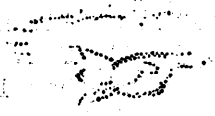
CLIFF BRISBOIS, 5699 Kanan Rd., Agoura, Calif. 91301, USA (an ultra-friendly and cheerful chap! - Ed) wants back issues of BING as follows: 1-13, 17, 21-38. (Cliff is delighted that he has obtained many back nos. and records thro' friendships made via BING)

BRIAN JONES, 1 Gellihaf Rd., Fleur-de-Lis, Blackwood, Gwent, NP2 1RJ has for sale at £6.00 post paid the "BLUE SKIES" film soundtrack.

GEOFF NICHOLSON, 57 Tivoli Crescent, Brighton, East Sussex BN1 5NB (Phone (0273) 556210: Can anyone within reasonable motoring distance

offer to copy Beta or VHS to Beta MISSISSIPPI and/or SING YOU SINNERS. I have the necessary leads.

THE ADDRESS TO WRITE TO FOR THE BOOK "ROAD TO HOLLYWOOD" (see start of TRADING POST) is, of course, the publisher:



JOHN JOYCE,
21 Birchfield Gardens,
GATESHEAD,
TYNE & WEAR, NE9 7TJ

NOEL McCARTHY, 3 Clifton Grange, Douglas, Cork, Ireland: Can anyone help me obtain Bing/Parkinson shows of 1972 and 1975 and also the film HOLIDAY INN on VHS video please?

Mention of Ireland prompts us to add to what we said last time about the UK being forced to regard Ireland (Eire) as a 'foreign' European country: in effect, the change makes little or no difference judging by our experience. Thus members should have no worries re the following:

"GOLDEN AGE OF ENTERTAINMENT" - catalogue of over 270 pages and over 900 cassettes from the golden age of radio which contain extremely rare material of the late Bing and many other artists is available from:

STEVE THOMPSON, 13 Avignon, Milford Grange, Castletroy, Co. Limerick, Ireland (Telephone 335416). Price of catalogue is £6.00 post paid in Ireland and England and £7.00 post paid rest of Europe and USA surface mail.

We have detailed in previous issues an outline of what is available. We have received the following:

> "In a recent BING you gave space to Steve Thompson of Limerick and his catalogue of old radio tapes. It really is a good one. I bought some and marvelled at the clarity of the recording and the uniqueness of the subject matter...I recommend the catalogue to our members..... Des Hartrey, London, E18."

It only remains for us to add that we have no financial/commercial interest in this whatever but merely consider members may benefit from what Steve has to offer.

PETER MURRAY, 5/5 Greendykes Dr., Edinburgh, EH16 4HL: Have for trade unissued test pressings & private material 1934/5/6/1939-45 - Chesterfield TV show Jan 17, 1951, KMH 1946, Command Performance USA No. 208 - WE'RE A COUPLE OF SOLDIERS unknown take, excerpts of BIRTH OF THE BLUES movie, SUNNYSIDE OF THE ST. (US Decca) all on cassette. My wants: 20 GOLDEN GREATS VOL 2 on German NOSTALGIA label. SAE for further details.

JOHN STONEHOUSE, 24 Broadway, Lincoln, LN2 1SH (Phone (0522) 24018): Wanted: Bing's first Parkinson Show interview.

KEN MERRY, 28 The Avenue, Bessacarr, Doncaster, S. Yorks, DN4 5KX: Has a rare collection of Bing radio tributes, incl. in sequence A. Dell's Crosby corner songs on C60. Further details with SAE please.

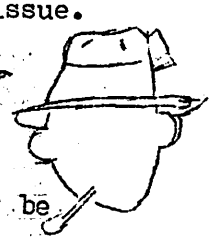
Please add to the CLIFF BRISBOIS 'wants' above: Also need 12" 78rpm disc FACE THE MUSIC MEDLEY (Mint or near-mint).

Editor: This is a pretty forlorn hope for Cliff. Within a year of issue this record was virtually unobtainable; it was stated at various times (to account for its elusiveness, no doubt) that Bing had requested its withdrawal. This was later found to be nonsense. It may be of help to Cliff, however, that the medley was on an album with the title as its name issued by Pelican Records, PO Bo 34732, Los Angeles, Ca. 90034, USA. a few years ago. Many here in Britain have a copy. This album has 12 tracks, and in addition to SOFT LIGHTS has the equally elusive 12"-78rpm SOUTHERN MEDLEY.

> The sleeve notes, on this Pelican album, actually state that SOFT LIGHTS & SWEET MUSIC Medley was taken off the market the day it was issued - and that only 50 copies were pressed, anyway. No. of this album is PELICAN LP 104.

Perhaps surprisingly, the records mentioned on page 37 of the Christmas issue of BING remain unsold. If anyone cares to make an offer it will certainly be considered. And additional to the four albums listed, you can add the Conifer REMEMBERING BING mentioned in TRACK EVENTS this issue.

BING ties in maroon or dark blue with the well-known motif ——→ are obtainable from BAXTER'S BADGE CENTRE, 13 Ropergate, Pontefract, West Yorks, WF8 1LL: price £3.50 with 20p P & P.



As an afterthought, the SOFT LIGHTS & SWEET MUSIC Medley will shortly be figuring in THE CHRONOLOGICAL BING CROSBY series.

THE NEXT CROSBY EVENT AT GATESHEAD FOR THOSE IN THE NORTH-EAST (AND ELSEWHERE!) will be held at the FIVE BRIDGES HOTEL in Gateshead on FRIDAY, 8th MAY 1987. The evening will follow the same tested format - records, tapes, films, quizzes plus a three-course meal.

Accommodation overnight can be arranged if required at the reasonable cost of £11.50p for bed and full English breakfast in the hotel. Please indicate if this is required when obtaining tickets from either:

JOHN JOYCE, 21 Birchfield Gardens, Gateshead, Tyne & Wear NE9 7TJ
or PHIL MORGAN, 5 Sanderson Rd., Newcastle-upon-Thne NE2 2DR

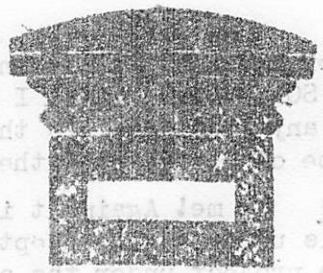
Tickets fully inclusive of the event £6.00. All welcome - not restricted to the North-East !

As many members love pointing out, Bing's name is liable to crop up in all sorts of places and situations - not unaturally, of course - but one of the most humorous and unexpected occurred in a film review of a HORROR FILM!! We had a cutting from STAN WILLCOX (Leicester, and of whom you've already read) from a local paper:

WAIT FOR BING - HE STEALS THE SHOW !

Don't leave your seats when the final credits of the 18 certificate 'A NIGHTMARE ON ELM STREET, PART TWO,' start rolling, because its then that Bing Crosby steals the show. His accompaniment to details of cast, best boy, ke grip &c is the song DID YOU EVER SEE A DREAM WALKING?

LETTERS:



BING

I came across a Bing record, Brunswick 107-A LAWD, YOU MADE THE NIGHT TOO LONG with the Boswell Sisters, and MY SILENT LOVE, 107-B. I have never heard of these. The record is not in very good condition but it is playable. Merry Christmas and Happy New Year...

Editor: That's it! No name, no address - and the postmark is blurred beyond identification. So, whoever our correspondent is we can tell him he has come across a very, very, rare record indeed! Not only a rare record, but a real conumdrum!! LAWD, YOU MADE THE NIGHT TOO LONG (sometimes spelt LORD) was recorded on 13th April 1932 with the Boswell Sisters as our correspondent says, and with Don Redman and His Orchestra. Bing sounds terrific on it. But what of the reverse? Neither THE ROAD TO BING CROSBY nor BING - JUST FOR THE RECORD lists MY SILENT LOVE.

YET WE HAVE HEARD BING SING THIS SONG !

This would certainly appear to be a problem for the major researchers and discographers. Although there are 1932 records in existence in near mint condition, they too are very rare, so its not surprising that this record (a 12"-78rpm by the way) isn't in good condition - but playable. We expect - and welcome - comment from all directions on this quite remarkable discovery. And we hope our correspondent will identify himself!

Its only when BING time is coming near that I think about my subscription. I'm sorry once again and enclose my subscription....

Editor: This letter was NOT anonymous, but we are witholding the name and address of the writer as we are not sadists! But, we must don our most severe look, indeed, a magisterial visage, and say this is NOT the way we expect members to react. Here indeed, would lie disaster for the Circle if too many thought like this. After all, many of our members take a poor view of our "second reminder" policy (but we have explained the reason for that) anyway, for they point out that they receive BING more or less regularly four times a year - yet have just ONCE to think of sending their subscription. So, take note, BING is necessarily worked on well in advance - and if you're not on the list there might well be NO "BING"! End of mildest of admonitions....

JAMES D. OWEN, 3824 Orange Way, Oceanside, CA. 92056, USA:

In the last issue I was flabbergasted to read of the tremendous find of Neil Robinson (p. 41) of four volumes of THE ROAD TO BING CROSBY. I've visited several new and/or used book stores and have been unable to find a trace of this book. I will write to Mr. Robinson to ask if by any chance it would be possible to purchase one of these four copies although I am sure they will have been disposed of long before he hears from me.

I am very anxious to obtain THE ROAD TO BING CROSBY and also THE BING CROSBY SONGOGRAPHY which I have read about but can't for the life of me locate any local dealers that have ever heard of them let alone have any hope of obtaining either one for me.

Editor: Ah me! Again it is our lot to be honest - and pessimistic. James is under a misconception. THE ROAD TO BING CROSBY was an entirely private project under the aegis of one of our forerunners, THE CROSBY COLLECTOR. This highly detailed discography was published in FOUR volumes to make the whole; thus Neil Robinson found only ONE copy of the entire discography.

Copies were very limited and available only to those who responded when the project was mooted. Copies were indeed numbered. None would have appeared in bookshops here, and certainly not, therefore, overseas. So that avenue can be completely ruled out. It is only when - we imagine - a member who has the volumes dies that they are liable to turn up in very unexpected and isolated places. Which is what Neil encountered. There may just - just - be someone who has the complete set of four who is willing to dispose of them - if so, perhaps they will contact James Dean at the address shewn.

> THE ROAD TO BING CROSBY has to an extent been ~~ureplaced~~ by BING - JUST FOR THE RECORD which we have extensively advertised over the past few years. While this is quite invaluable it doesn't contain all the original information in THE ROAD, i.e. various labels, countries in which Bing's records were issued, etc. etc. are not included. Even so, with a chronological and alphabetical listing of all Bing's records it is a splendid book. Yet, we learn that stocks of this may now be exhausted! Confirmation or otherwise of its availability can be obtained from JOHN JOYCE, address elsewhere in this issue.

We know of no BING CROSBY SONGOGRAPHY; but what James is referring to is probably a reference we made to a songography - the reference instigated by Colin Pugh who, we think, collaborated on the project.

We have now received a leaflet about it and it is NOT exclusively a Bing Crosby project but a directory of popular music covering the years 1900-1980. The leaflet says "it is a comprehensive work of reference for popular music in Great Britain, listing all those song titles which have proved their popularity since the turn of the century, either by the amount of sheet music sold, best-selling records, or by consistent performances on stage, in films, radio or television." It must be a hefty tome. It should be for it costs £25.00 (37.50 dollars) plus postage and packing from:

> PETERSON BOOK CO. (SOLE WORLD DISTRIBUTORS)
> Peterson House,
> Northbank,
> Berryhill Industrial Est.
> Droitwich,
> Worcs. WR9 9BK

The main compiler, or Editor, is one LESLIE LOWE but there is assistance we are told from a host of experts. For those wanting an exclusive Crosby volume the dust-jacket of the book has photos of Bing - the Beatles, Shirley Bassey, Elvis Presley, Louis Armstrong, Cliff Richards, Roy Orbison, Alice Faye (?) and others - oh, yes, and Tom Jones. We haven't seen it. We hope this exhaustive reply to James Dean answers a lot of other correspondents and clears up a few items.

The reference in the first letter to LORD YOU MADE THE NIGHT TOO LONG reminds us that this song, together with the SOFT LIGHTS & SWEET MUSIC Medley plus the SOUTHERN MEDLEY - all extremely rare - appeared on the Pelican LP we mentioned. It refreshes our mind as to what an invaluable album this has been - belated recognition, for we've had it several years and it must be considered doubtful as to its availability now. True, some of these items have the "78" hiss, but what is remarkable is that despite this - and the age of the tracks - Bing's voice comes through clear and strong. Many would consider his singing of OLD BLACK JOE and CARRY ME BACK TO OLD VIRGINNY as two of his finest performances, even allowing they were made in 1929 - so we're talking now about 60 years ago.

Bing's voice is the majestic, rich, baritone, with faultless diction, in a style which makes the label "crooning" ridiculous. If these didn't convince Paul Whiteman he had a remarkable singer in his outfit he was no judge ! Other titles on this PELICAN LP are:

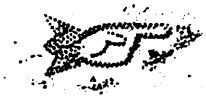
1. My Pet
2. Face the Music medley
3. Muddy Water
4. Wistful and blue
5. Lord, you made the night too long
6. I'm hummin', I'm whistlin', I'm singin'

1. High Water
2. Sunshine
3. Rose of Mandalay
4. I'm in love again
5. Street of Dreams
6. Southern Medley.

A wondrous collection - pure Crosby history.

RTG BRISTO,
7, GREENMEADOW CLOSE,
CWMBRAN,
GWENT,
NP44 4PJ

More letters



DENNIS SAVILLE, 14 Penderry Rise, Catford, London SE6 1HA

Listening to the Gloria Hunniford show in December her guest was Bernard Braden. He was asked about his days in Hollywood and the different stars he had met and worked with. When asked if he had any particular memory, he replied: "Well, Bing Crosby was my idol." Bernard went on to say he had never had the pleasure of working with Bing but he did manage to meet him on odd occasions and there was a time when they sat at a piano and sang alternate songs together. That was his special memory of Hollywood.

Editor: Well, with Anne Shelton, Gloria seems to be making a speciality of Bing admirers.

ALEX O'HARA, 11 Paterson Place, Bonnybridge, Stirlingshire, FK4 1BE:

I am having a terrible time trying to collect Bing's records. I seem able to get any/other of the older artists like Jolson, Haymes, Sinatra Louis Armstrong and Deanna Durbin (whom I admire very much). But no Bing! I am most disappointed to say the least.

Editor: Granted record distribution is inconsistent, some areas/shops being much better than others but to be as destitute as Alex indicates must be rare. I don't rate our local shop too highly - yet on a recent check I found it actually had 21 Crosby albums in stock! They included the four Vols of THE RADIO YEARS, and 1, 2 and 3 of BING IN THE 30's, Bing Sings Broadway, Here Lies Love, Unforgettable, Remember ? and so on. If that's any help to Alex - merely let me know.

PHIL WOOD, 59 McDonald Rd., Edinburgh:

I am a member of the RAF club here and I got so cheesed off listening to some of my mates saying Perry Como is that, Sinatra is that, and a few others that I began lending out my tapes to certain of them to let them hear what a real singer sounds like. There is now a queue building up - and wanting more! Also as an active OAP, I used to be a singer in the halls and now I am very busy doing Bing medleys all round the branches. So I'm keeping "The Man" very much to the fore.

Editor: Attaboy, Phil !

JOHN BONNER, 18 Clara St., Ton-Pentre, Rhondda, Mid-Glam: -

I'm referring to pre-television days when a radio was called a wireless set. There used to be a programme on the wireless called something like 'The Appreciation of Music' and was presented by two chaps called Dobson & Young. The series bordered on near-highbrow music but on one occasion Bing's name cropped up when one of the learned gentlemen mentioned that whilst singing a song Bing would often start a new line one beat or a half-beat after the accompanying orchestra. I've listened carefully for this and it does indeed occur. Not in every song, but particularly in the slower ones.

Editor: Ah, there's a memory! But John, Dobson & Young progressed for I distinctly recall them on TV! Must have been in the 50's sometime. I believe these two chaps, who were most entertaining and often enlightening, began their little 'act' in the Forces, entertaining the troops. And they got very popular. As for their reference to Bing, we recall they used Bing more than once to illustrate a point. It is certainly well in evidence that Bing would get well b ad the accompaniment - and always catches up, as it were, in the most engaging fashion. This is one of the many facets of Bing that placed him apart - that's why, in fact, he called himself more of a 'phraser' than a singer! Of course, a lot of people believed that that was when the "la la la" or "boo-boo-boo" came in - when he got too far behind! But - that's the way to listen to Bing.

A.L.LONGWORTH, 174 Mount Pleasant, Wembley, Midd'x, HA0 1SH:

I amused myself by compiling a tape of Bing's recordings which I think gives a fairly broad spectrum of his very impressive range of music spread. I wanted to illustrate on one tape how his voice and delivery changed as the years went by. It shows, I feel, that from the late 30s there were some qualities lost but balanced by the gain in reflective consideration of the lyrics. Also illustrated is the way the orchestra leaders, especially John Scott Trotter, of course, used Bing's voice as the 'lead' instrument, further proof of how special they considered that voice. Another incredible thing I've noticed over the years is that no matter how poor the condition of the record, the voice comes thro' loud and clear; this seems to confirm an unique quality hard to define.

Editor: Yes, note what we say about the Pelican LP a little earlier. Mr. Longworth's records were:

What's new? (1939 - 1976)
Second time around (film s/track)
" " " (commercial rec)
Thine alone
Smile right back at the sun
As long as I'm dreaming
My heart is a hobo.
Country style
Incurably romantic
Be careful, its my heart
Mr. Booze
Once and for always
If you stub your toe on the moon
Only forever
That's for me
Rhythm on the river
When the moon comes over Madison Sq
Tomorrow is my lucky day
Moments to remember
Early American
Man on fire
Busy doin' nothing
Once and for always
East side of Heaven
That sly old gentleman
Hang your heart on a hickory limb
Sing a song of sunbeams

Editor: The chooser - good choice - invited comments. Anyone attempting a similar task would come up with an entirely different listing. Heavy reliance on film songs here - and the early 30s addicts will have a pained expression! A few years back I was pressed into giving some talks on Bing at various clubs and compiled a tape with the same object as Mr. Longworth. I put my selections on a reel-to-reel tape, took my own amplifier and speakers along and was able to play a track (or part of), chat, then press

the play button again - something like an old lantern-slide lecture but with songs instead of slides! I was modestly pleased with my tape, but I hadn't been going five minutes before I found myself wishing I'd put LOVE IN BLOOM in just there, or that I should have highlighted Bing's Hawaiian songs; or his h ns! The result was that by the time I got to my fifth talk my original tape had been changed by more than 50 per cent. Which illustrates how difficult it all is!

MALCOLM MACFARLANE, 3 Thorpe Dr., South Rauceby, Sleaford, Lincs: -

After much pressure from my teen-aged daughter, I capitulated to demands for a CD player. The model chosen was a Sony and the cost £189. I'm new to CD players but this one seems to have the extras which are considered desirable. When the disc is inserted a display tells how much playing time is on the disc and as each track is playing the display can tell you either how long has elapsed on the track or how long is remaining. One can programme the player to play tracks in any order, or you can use the 'shuffle' facility which plays the tracks in a random order each time. There is also the ability to repeat either tracks or the complete disc over again. The music 'search' option is present and in addition you can speed thro' the record if you want to get to a certain track. In other words, the CD player combines the features of micro-computers, record players, a clock, and cassette players.

Faced with the prospect of hearing my daughter's disc over and over again I anxiously looked around for something by Bing and came up with BING 'N' BASIE and BING CROSBY SINGS CHRISTMAS SONGS. I must say the quality was superb....

Editor: So, members are being drawn into the CD net! I believe we've gone over some of the technicalities before, but what Malcolm describes seems to be common to most, if not all, CD players. Another small point is that worries over worn stylii are gone! Yet again, Lionel Pairpoint must be drawn on: Malcolm, for example, has the albums of the CDs he bought. It is going to be a terrible pity if a policy of merely transferring albums to CD is adopted - but see following letter:

NIC MORRISON, 30 Templegate View, Leeds, W. Yorks:

I have noticed in Schofields in Leeds that the best Crosby sellers in 1986 were the Vols I and II of Geoff. Milne's BING IN THE THIRTIES, and they also certainly sold a lot of IN DEMAND. I have been very pleased with the Chronological series and hope it can achieve some distance before CD takes over. (!) I have the Basie/Bing CD and it is very good. The albums I would most like to see on CD are:

BEAUTIFUL MEMORIES SEASONS
THOROUGHLY MODERN BING HOLIDAY IN EUROPE

and dare I say - THE BREGMAN! Yes, I actually like it because Bing's singing is excellent on it.

Editor: So, Nic doesn't mind his albums being duplicated on CD - another view. Re. Bregman - of course Nic dares like the album! I'm sure many others do - no one should in any way be influenced by the Editor's views! And vice-versa, of course. I agree at least that Bing sings splendidly on BING SINGS WHILE BREGMAN SWINGS - but for me it would be so much easier on the ear if the accompaniments were complementary to Bing and not engaging in a one-sided raucous fight.

BING WITH A BEAT with Bob Scobey's outfit is a good swinging album - much more acceptable. Incidentally, we've been told that Buddy Bregman is living in London now - and that he was once MD to Gary Crosby's show. We've also learned that Bing didn't care for the album himself - but alas, we cannot quote the source of this.

NOTE: On the preceding page, line 5, there may be a word missing on some copies: the lost word is HYMNS! i.e. or his hymns.

We are often struck at the coincidences that turn up in the Secretary's job! We're not about to recount them - except one. A happy one. We found ourselves seeing on the telly a bit about the number of Englishmen who were finding brides - in the Phillipines. They are charming, good-looking, ladies, excellent cooks, splendid housewives, etc. etc. The very next morning, would you believe, we had a letter from our member, JIM HOUGHTON, in Rock Ferry, Merseyside, telling us with delight how happy he was for - he had married a Filipino lady! Normally, we would not retail such a highly personal and domestic item except that Jim does want many of his Crosby friends to know. Not only that, we have seen a photograph of the happy pair - and have excellent grounds for congratulating Jim and his wife. The only tiny worry we have is that this charming lady can adopt to our WINTER! Frankly, we can't....

All those members who readily take pen in their hands to write on behalf of Bing have ample reason just now - why not ask for a repeat of the quite splendid HOLLYWOOD GREATS that Barry Norman presented on BBC TV just over a year ago....all the radio presenters that Leslie Gaylor mentioned should be reminded of the significance of this year....STARSOUND on radio - this actually carried a request for NOW YOU HAS JAZZ with a dedication "to all ICC members..." There is plenty of scope to get Bing well featured, emphasising in requests/letters that this will be the 10th anniversary of Bing's passing.

CHARLES BAILLIE, 118 W. Las Flores Avenue, Arcadia, CA. 91006, USA:

I was in Las Vegas last week (end-Jan 1987) and saw Rich Little perform at 'The Desert Inn'. In addition to putting on a very entertaining programe, Rich dedicated a 15-20 minute segment to honoring Bing. He had a big screen above the stage and showed clips from movies and videos plus some 'still' shots of Bing to illustrate his remarks. He sat on a high stool with Bing's hat and pipe and sang a medley of his songs. He also showed a video of Rich himself singing both Bing and Sinatra's parts from the DID YOU EVAH? number in HIGH SOCIETY. It was an excellent tribute which I recommend highly to any Crosby fan who can catch Little's show.

Editor: Firstly, what a lyrical address Charles has! Rich Little, of course, is the famous impressionist of whom, unfortunately, we have seen little here (sorry about that). He became an admirer/friend of Bing, especially in Bing's later year and attended the Gonzaga statue unveiling, you may remember. We also recall that Rich is a Canadian. However, there's another - like our Teddy Johnson - doing much to honour Bing.

Charles was particularly delighted with a Christmas present from his wife; the good lady had managed to obtain for him new license plates for his car - BING 04! Not an easy task, we're sure. Charles ruefully admits that the 04 (meant for Bing's year of birth of course) might have been 03 - but Mrs. Baillie says Mrs. Crosby Snr. says it was 04, and mother knows best! As long as they're happy! We have a picture, too - typically American sumptuous model, by the look of it!

The final pages of this issue carry more KMH programmes, our current series. It will be noted that the "famous guest" format built up gradually until everyone (as they say) wanted to appear on it. The guests begin to proliferate from now on. With you in June.

9th DECEMBER 1937

NICE WORK IF YOU CAN GET IT
SAIL ALONG, SILV'RY MOON
I'VE GOT RINGS ON MY FINGERS
ROSES IN DECEMBER
WHEN THE ORGAN PLAYED AT TWILIGHT.

16th DECEMBER 1937

SWEET STRANGER
WHEN YOU DREAM ABOUT HAWAII
ONCE IN A WHILE
SWINGIN' DOWN THE LANE
THERE'S A GOLDMINE IN THE SKY
GUEST: RALPH BELLAMY.

23rd DECEMBER 1937

ADESTE FIDELIS
SHE'S TALL, SHE'S TAN, SHE'S TERRIFIC
AN OLD FLAME NEVER DIES
PENNIES FROM HEAVEN
SILENT NIGHT
GUESTS: Basil Rathbone & Madge Evans

30th DECEMBER 1937

THAT OLD FEELING
BEI MIR BIST DU SCHOEN
BOB WHITE
ONCE IN A WHILE
IT MUST BE TRUE
THERE'S A GOLDMINE IN THE SKY.

GUEST : Connee Boswell.

6th JANUARY 1938

ROSALIE
REMEMBER ME?
YOU'RE A SWEETHEART
MEET ME TONIGHT IN DREAMLAND
AN OLD FLAME NEVER DIES
WHEN THE ORGAN PLAYED 'O PROMISE ME'

Guests: Constance Bennett, Sterling Holloway, Tasha Seidel.

13th JANUARY 1938

MY HEART IS TAKING LESSONS
THE BIRTH OF THE BLUES
BLOSSOMS ON BROADWAY
THIS IS MY NIGHT TO DREAM
SAIL ALONG, SILV'RY MOON

20th JANUARY 1938

BEI MIR BIST DU SCHOEN
ON THE SENTIMENTAL SIDE
VENETIAN MOON*
YOU'RE A SWEETHEART
THERE'S A GOLDMINE IN THE SKY
* Some times entitled PALE VENETIAN MOON

Guest:Frank McHugh

27th JANUARY 1938

ROSALIE
THIS IS MY NIGHT TO DREAM
SHOW ME THE WAY TO GO HOME
YOU TOOK THE WORDS RIGHT OUT OF MY HEART
WHEN THE ORGAN PLAYED 'O PROMISE ME'

Guests: Madeleine Carroll, Gregory LaCava, John Smetterland

3rd FEBRUARY 1938

THE DIPSY DOODLE
ON THE SENTIMENTAL SIDE
ON MOONLIGHT BAY (with Paul Taylor Choristers.)
I SEE YOUR FACE BEFORE ME
THE MOON OF MANAKOORA

10th FEBRUARY 1938

MY HEART IS TAKING LESSONS
YOU TOOK THE WORDS RIGHT OUT OF MY HEART
GYPSY LOVE SONG (with Paul Taylor Choristers).
THANKS FOR THE MEMORY
SAIL ALONG, SILV'RY MOON

Guests: Brian Ahearne, Beverly Roberts - operatic contralto

17th FEBRUARY 1938

THE GYPSY IN MY SOUL
YOU'RE A SWEETHEART
MY HEART STOOD STILL (with Paul Taylor Choristers).
I SEE YOUR FACE BEFORE ME
THE MOON OF MANAKOORA

24th FEBRUARY 1938

THE DIPSY DOODLE
THIS IS MY NIGHT TO DREAM
SIDE BY SIDE
AN OLD FLAME NEVER DIES
THERE'S A GOLDMINE IN THE SKY (with Paul Taylor Choristers)

3rd MARCH 1938

THE GYPSY IN MY SOUL
MY SWEET BABY (with Mischa Auer)
ON THE SENTIMENTAL SIDE
TILL WE MEET AGAIN (with Paul Taylor Choristers)
THANKS FOR THE MEMORY
IF YOU'RE IRISH (with Maureen O'Sullivan)
LET'S WALTZ FOR OLD TIMES' SAKE (with Paul Taylor Choristers)

Guests: Mischa Auer, Maureen O'Sullivan
The Foursome.

10th MARCH 1938

IN THE SHADE OF THE NEW APPLE TREE
I SEE YOUR FACE BEFORE ME
SYMPATHY (with Paul Taylor Choristers)
MY HEART IS TAKING LESSONS
DOWN WHERE THE TRADE WINDS BLOW

Guests: Miriam Hopkins, David Niven
Morris Rosenthal (pianist)

17th MARCH 1938

WHISTLE WHILE YOU WORK
LET'S WALTZ FOR OLD TIMES' SAKE
THAT TUMBLEDOWN SHACK IN ATHLONE
IT'S WONDERFUL
SWEET LEILANI

24th MARCH 1938

THE GYPSY IN MY SOUL
I'D LOVE TO LIVE IN LOVELAND (with Paul Taylor Choristers)
IN THE SHADE OF THE NEW APPLE TREE
I SIMPLY ADORE YOU
THE MOON OF MANAKOORA.
Guests: George Brent, Dorothy Makhail, Mischa Levkitstky (pianist)

31st MARCH 1938

TI-PI-TIN
ON THE SENTIMENTAL SIDE
MEXICALI ROSE (with Paul Taylor Choristers)
SWEET AS A SONG
WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY (featured and not only as theme
Guests: Warren William, Anna May Wong, Marian Claire (Chicago City Opera Co.)

7th APRIL 1938

MY HEART IS TAKING LESSONS
DON'T BE THAT WAY
I SIMPLY ADORE YOU
DARLING NELLIE GRAY
I CAN DREAM, CAN'T IT? (with Paul Taylor Choristers)

14th APRIL 1938

TI -PI-TIN
SWEET AS A SONG
DOWN WHERE THE TRADE WINDS BLOW (with Paul Taylor Choristers)

21st APRIL 1938

YOU COULDN'T BE CUTER
OUR LOVE IS HERE TO STAY
SWING LOW, SWEET CHARIOT
ONE SONG (with Paul Taylor Choristers)

28th APRIL 1938

HOMETOWN
DON'T BE THAT WAY
CALL ME UP SOME RAINY AFTERNOON
ITS WONDERFUL
LOVE WALKED IN
Guests: Roland Young, Binnie Barnes

5th May 1938

MY HEART IS TAKING LESSONS
LOVE IS HERE TO STAY (OUR)
AT A PERFUME COUNTER
ROW, ROW, ROW YOUR BOAT
ONE SONG (with Paul Taylor Choristers)
Guests: Walter Huston, Beula Bondi

12th MAY 1938

SISSY
CARRY ME BACK TO OLD VIRGINNY
ON THE SENTIMENTAL SIDE
TWO BOUQUETS
LOVE WALKED IN
Guests: Basil Rathbone, Isabel Jewell, Tasha Seidel.

19th MAY 1938

YOU COULDN'T BE CUTER
AT A PERFUME COUNTER (ON THE RUE DE LA PAIX)
FLOATING DOWN THE OLD GREEN RIVER
LET ME WHISPER
Novelty duet:
THE DIPSY DOODLE - Bing.
I DREAMT I DWELT IN MARBLE HALLS - Rose Bampton
LOVELIGHT IN THE STARLIGHT (with Paul Taylor Choristers)
Guests: Humphrey Bogart, Adrienne Ames, Rose Bampton (of New York Met. Opera)

26th MAY 1938

HOMETOWN
TWO BOUQUETS
HAIL, KMH! (with Paul Carpenter)
ITS THE DREAMER IN ME
SAILING DOWN THE CHESAPEAKE BAY
WHEN MOTHER NATURE SINGS HER LULLABY
Guests: Edward Everett Horton, Miriam Hopkins, Alec Templeton.

2nd JUNE 1938

SISSY
CUDDLE UP A LITTLE CLOSER
LET ME WHISPER
DON'T BE THAT WAY
LITTLE LADY MAKE-BELIEVE (with Paul Taylor Choristers)
Guests: Joel McCrea, Mary Astor, Greta Schutgold)

9th JUNE 1938

SAYS MY HEART
THE GIRL IN THE BONNET OF BLUE
ALL THE WORLD WILL BE JEALOUS OF ME
ITS THE DREAMER IN ME
LOVELIGHT IN THE STARLIGHT (with Paul Taylor Choristers)

16th JUNE 1938

STOP! AND RECONSIDER
LOST AND FOUND
I WONDER WHAT'S BECOME OF SALLY?
THE GYPSY IN MY SOUL